

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

March 11, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Our Collector's Corner Committee plans to come to New York to select paintings and other works of art for a spring showing to open April 8th. The Committee consists of Mrs. A. Everett Austin, Jr. and Mrs. John Lee Bunce and will be accompanied by me and possibly our Curator, Mr. Edward Bryant. As you may know, the Collector's Corner is a small gallery here in the museum in which we have modestly priced paintings, drawings and small sculptures and other works of art which are for sale to the general public. The exhibition usually lasts about two months and we have been moderately successful in starting some new collectors as well as encouraging occasional buyers.

For our spring exhibition it is our hope to be able to keep the price range at \$500. or below. If we can find things under \$100. it is always good. In these days I realize that this is not easy. We deduct from the selling price 10% to cover the expense of the museum in having the works of art packed, shipped to Hartford, covered by insurance and returned to the owners.

May we come to see you at about 10:45 on March 17th and would it be possible for you to have a few things put aside for us from your stock which might be of interest to a new collector and which is in our price range. I will look forward very much to hearing from you.

With all good wishes,

Very sincerely yours,

Charles

C. C. Cunningham
Director

CCG:mle

Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

14 March 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 10. I'm extremely sorry about all the confusion regarding the disappearing check. We have stopped payment on the first, and I am enclosing a duplicate.

With best wishes from all of us,

Sincerely,

Hancey Miller

Mrs. Robert H. Miller
Administrative Secretary

nm
enc.

March 11, 1960

Mr. Louis Regenstein, Jr.
Smith, Kilpatrick, Cady, Rogers & McClatchey
Hurt Building
Atlanta 3, Georgia

Dear Mr. Regenstein:

I cannot tell you how happy I was to receive your letter. Nothing gives me greater pleasure than finding the right home and environment for a work of art. I am convinced that such gratification has sustained me these many years of hard toil.

If one of you is an amateur photographer I should love to have a snapshot of VICTORY when you place it to your satisfaction in your home.

Perhaps I did not advise you that the session at the Probate Court will be held on March 11th and that I will not hear for a few days after this decision will have been made.

It is too bad that Atlanta is so far away but no doubt you and your wife have occasion to come up several times a year. Please let me know when your next trip is forthcoming so that I can arrange a dinner party here.

My very best regards.

Sincerely yours,

EGG:ph

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March 3, 1960

Mr. Bruce Summerville
Bruce's books
444 West Margaret
Detroit 3, Michigan

Dear Mr. Summerville:

The recent revival of interest in the work of the artist George Overbury Hart, better known as "Pop" Hart, called to my attention the fact that we have a fairly sizable group of books on this artist edited with an introduction by Helger Cahill. This book was published by us in 1928 and had a tremendous success directly after publication and until his decease when we found it impossible to work with the estate.

We have approximately 350 of the regular edition available. A copy is being mailed to you today.

I should very much like to get your reaction and hope that you will express an interest in distributing this for us, suggesting the price agreeable to you.

Sincerely yours,

EGH:pb

PHOENIX ART MUSEUM

CIVIC CENTER • 1625 NORTH CENTRAL AVENUE • PHOENIX, ARIZONA

F. M. HINKHOUSE, DIRECTOR

AL 8-5345

March 11, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

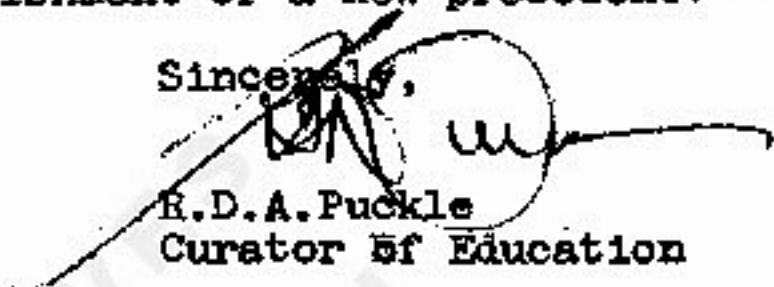
Dear Mrs. Halpert:

Thank you for your letter of February 27th
addressed to Dr. Hinkhouse.

Under separate cover I am sending additional
copies of Aspects of the Desert, and welcome your appre-
ciative comments. It is very much regretted that through
an oversight on our part that the express charges on the
two paintings were made collect, rather than prepaid, and
if you would be kind enough to let us know what the amount
involved is, we would be glad to reimburse you.

Needless to say, we entirely agree with your
remarks regarding the establishment of a new precedent!

Sincerely,


R.D.A. Puckle
Curator of Education

RDAP:mr

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Gilbert Paris Feb 25 60

Dear Edith: your newsy and noble letter of last week, though very tardy, was very welcome, and we read with great interest the account of your latest exhibition for the woman painter; it should be a provocative show....anent the Rattners, we hadn't seen them in weeks, and their telephone never answered. We called them several times after receiving your letter, but no answer. Yesterday Esther called us but we were out. I imagine they are frantically busy packing, painting and stain-glass-windowing (it is taking almost as long to do that window as it took to build all of Notre-Dame). The last time we saw the Rattners, Abe said he was trying to paint some new pictures, so I assume he will send back some new work. They said they planned to be on the boat around March 1st, I believe, so you will be seeing them very soon....we are all well, if tired. Holly has achieved better and better grades at school, her French superb, and now she is beginning English, so that by July 1st, she will be a two-language kid, at 7. The education she is getting is something we envy. Virginia continues her daily classes at the Alliance Francaise and is doing splendidly. I still schlep along, on account I am an American writer who must think and perform in the native tongue....The Paris February has been very mild, alternating drizzle with pure May sunshine: on Sunday last we walked along the lower embankment of the Seine all the way from the Eiffel Tower to the Place de la Concorde, it was so glorious a day. I expect we'll get nature's full revenge in March... However, the arrival here last week of Bill Styron and his wife (his new novel comes out in June and will be the literary event of the decade), has played hell with our sleep. We and the Styrons and the James Jones' have been out almost every night until past 4 A.M. Many bars and restaurants and cocktail parties in honor of Styron. Jones and Styron put away at least two dozen scotch highballs after each dinner, and when we go home we always leave them in some bar still drinking. We all went to a Beat party of poetry reading avec jazz of American and French poets, some of the stuff being quite good; afterwards we went to a masquerade party in some pad near Montparnasse which looked like a caricature of all the most wicked and daring French films---except more so: girls in long blond hair and wearing black leotards (sans dresses) dancing with boys in bluejeans or god knows what, in a congealing writhing arabesque, while in an adjacent room, piled up on a balcony, smoking "tea" a dozen kids were piled...I finally got Virginia out of there by four A.M., her chastity having been in serious jeopardy. Next night Jones did a reading from his new novel (home by three); next night we cocktailed at my cousin's penthouse, and then up to Montmartre to our Negro fried chicken joint, half way through dinner Gloria Jones (she is pregnant 4 months) got sick, and I drove her back to their apartment on the Ile de la Cite, then drove back to the restaurant and resumed the evening. The Styrons leave for Italy next week thank god, so we are ending the visit with the six of us going to Maxim's this Saturday night so the girls can wear their Parisian dresses (as you can gather, the novelists of 1960 have it a little less rough than the boys in the twenties, oui?) However, I must confess that this past week has been the exception to our life here which only gets wild when certain American visitors arrive. Holly's vacation for Easter is three weeks April 1--April 19, and we think, since we've spent so damn much money anyway, we'll spend more, and

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The Downtown Gallery, 32 East 51st Street,
NEW YORK 22, N.Y., U.S.A.

London, 1st March, 1960.

To ERNEST BROWN & PHILLIPS, LTD.

Directors: Cecil L. Phillips Oliver F. Brown Patrick L. Phillips Nicholas E. Brown

The Leicester Galleries, Leicester Square, W.C.2

Telephone: Whitehall 3375

Telegrams and Cables: "Ofort, Lesquare, London"

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✓Marriage of Heaven and Hell' (Collection Mr. & Mrs. Jacob Schulman)	NFS				
✓Suzanna and the Elders (Collection Mr. & Mrs. Alan Brandt)	NFS				
✓Profile	35	00			
✓Super Market - with colour	125	00			
✓Alphabet of Creation	60	00			
✓Immortal Words	25	00			
✓Algerial Memory	35	00			
✓Mask	100	00			
✓Fleaiades	100	00			
✓Nursing Mother 1956	350	00			
✓Louis Armstrong 11	450	00			
✓Louis Armstrong on the Drums 1956	600	00			
✓Louis Armstrong with Trombonist and Minstrel	700	00			
✓Beware of Natives 1956	450	00			
✓Shipyard 1954	550	00			
✓Desk and Chairs 1949	500	00			
✓Candid Photographer (self portrait)	450	00			
✓Four 1953	300	00			
✓Bull 1958	300	00			
✓Boy from 'Mulberry Tree'	75	00			
✓Prometheus 1957 'Priapus Series'	450	00			
✓Owl	150	00			
✓Medusa	125	00			
✓Swan	175	00			
✓Calf	150	00			

February 27, 1960

Mr. Douglas MacAgy, Director
the dallas museum for contemporary arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Mr. MacAgy:

Your letter addressed to Mr. Charles Shoeler has just been forwarded to me.

The artist is ill but I know without referring the matter to him that he has no information concerning the whereabouts of Schanberg's work. When Amherst was organizing the Independents show some years ago, Shoeler made some inquiries in an effort to assist the committee but I recall that he failed in ascertaining the whereabouts of any Schanberg paintings. Personally I recall hearing from a gallery visitor the fact that members of the Schanberg family reside in or near Chicago. Perhaps the Art Institute can be of assistance to you.

And so, my regrets — and best regards.

Sincerely yours,

EGH:pb

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February 27, 1968

Mrs. George R. Cook
3166 Bennell Avenue, S. E.
Grand Rapids, Michigan

Dear Mrs. Cook:

Pardon me for not having answered your letter more promptly. I had hoped to obtain a print of the WHEATFIELD for you and wrote to a museum which had an example on exhibition. However, it was not until a day or two ago that I received word reporting the sale of this print.

Under separate cover I am sending you three photographs with all the pertinent data on the reverse side of each. Most of the other editions have been sold out but fortunately before Shahn left for his trip abroad (he will be gone for six months) he found some additional copies of the three editions referred to.

When you make your decision, will you be good enough to return the photographs to us for our files? We shall be very glad to send you the example you choose.

Sincerely yours,

RM:pb

Photos sent

Calabanes

Lute & Molecules #2

Cats' Cradle

35

75

50

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

March 11, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

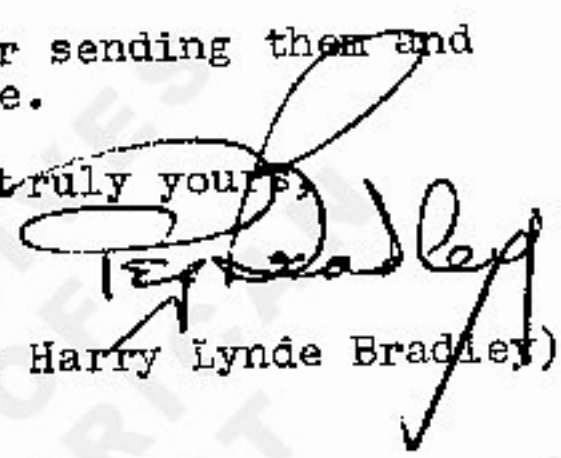
Dear Mrs. Halpert:

I am returning the other Georgia O'Keeffe because Mr. Bradley does not care for it at all and it is silly for me to buy something when he feels that way.

I will talk to the Samples next week when I get to Naples and see what they are going to do about the other two pictures. If they are not interested in the one with the green door, possibly Mr. Bradley would like it.

Thank you so much for sending them and you will hear from me.

Very truly yours,


(Mrs. Harry Lynde Bradley)

MBB:IB

John Henry Macdonell

3901 Flamingo Avenue
Sarasota Florida
9th March, 1960

My Dear Mrs. Halpert:

I am afraid you must have said to yourself: "Who was that Scotsman who called me up from Sarasota?". And you must have thought how discourteous it was of me not to have given you a report on Holy Week 1959.

Well, although there is no evidence that strain due to Art Shows brings on a coronary, that is actually what happened to me in April last. However, here I am back at the job of trying to keep this community aware of what is going on in the kind of world in which E.A.M. is a leader. How men and women of real integrity cheered and prayed for you after your very wonderful statement on the Moscow show!

What can you do for your friend John Mothenstein's friend? Can you help me again? We shall have four or five times as much wall space and window space as we had last year. We have the Hall again. We have the Community Gallery (run by the Sarasota Federal Savings & Loan) and the Saint Armands Gallery (the Lebwohls). We have the Library and all the windows we want on Palm Avenue. We can do with prints, water-colours or drawings. Preferably on, to quote the Tate Gallery, 'The Religious Theme'. And, where possible, on the presently up-and-coming Passion Sunday--Palm Sunday theme. Old Testament and New. All the drama before Easter. We start Friday April 1st. and run through to Good Friday, April 15th. Anything loaned to us could therefore be back in your hands by the 18th or 19th April.

The enclosed review from The Sarasota News last year shows you what can be done when people work together. For a very special reason I want your name associated with Sarasota again. I'll tell you why in my next letter. And I'll follow it up (if you are in New York) personally just before we sail in the first week of June for Edinburgh.

I am glad you are a Gregor - with such a nice solid motto! "My Race Is Royal".

Please write, even though it is only a postcard. And let it be air-mail. Who in your 'group' has any religious things. That is the question.

Very sincerely yours

Mrs. Edith Gregor Halpert
The Downtown Gallery

John Henry Macdonell

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3787

March 8, 1960

Mr. John G. Sample
Naples
Florida

Dear Mr. Sample:

At the suggestion of Mrs. Bradley I am sending you a photograph of a Hartley painting and two Ektachromes of paintings by O'Keeffe. The pertinent information appears below.

Maraden Hartley	LOST COUNTRY - PETRIFIED SAND HILLS	
	Oil 28 x 22 1932	\$3000.
Georgia O'Keeffe	IN THE PATIO V	
	Oil 40 x 24 1948	\$3000.
"	YELLOW CACTUS FLOWER	
	Oil 42 x 30 1929	\$4500.

Mrs. Bradley mentioned that you were enjoying THREE SHELLS so much and expressed the hope that you would want to add one of these O'Keeffes to your collection as well as the Hartley. If you decide that you would like to have any of these pictures sent to you for consideration, I shall be glad to do so -- and look forward to hearing from you.

Sincerely yours,

Edith Gregor Halpert

EGH:pb
Enclosures (3)

3-11-60

Dear Mrs. Halpert --

*Sorry but I have no
wall space to hang a picture - Hartley
& The patio too too modern for me -*

*Thanks
John Sample*

February 27, 1960

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Mr. Louis Regenstein, Jr.
3681 Taxedo Road, N.W.
Atlanta, Georgia

Dear Mr. Regenstein:

At last you are about to receive the Zorach sculpture. The exhibition closes on February 28th and Mr. Goddard Vigtel of The Corcoran Gallery has made arrangements to have the bronze packed and shipped via fast freight on Monday of next week. As we agreed, the crate will carry the usual minimum insurance of \$500., on the assumption that you have it covered on your fine arts policy.

Do let me know, not only by way of the enclosed receipt, when the sculpture reaches you — or rather when you have placed it in your home as I am eager to learn how my favorite sculpture looks in Georgia.

And I do hope that I shall have the pleasure of seeing you and Mrs. Regenstein in the very near future. Please let me know in advance when you plan to be here.

My very best regards.

Sincerely yours,

EGR:pb

Enclosure

February 27, 1980

Mr. Jerome Allan Denson
2280 East Ocean Boulevard
Long Beach 3, California

Dear Mr. Denson:

Have you any plans in connection with a visit to New York in the very near future. I would not expect you to make a special trip but it occurred to me that a trip might be contemplated by you in the regular line of duty. I should very much like to have a talk with you right on the premises, when you and I can investigate the possibility much more clearly after you will have had the opportunity of seeing the physical layout, et cetera. For the moment it seems unlikely that any changes can be made in the way of obtaining additional space in this building.

If there is no such probability in view, I shall try to carry on the discussion via correspondence.

My best regards.

Sincerely yours,

EMH:pb

NEW YORK
CHICAGO
LOS ANGELES
MILANO



NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

February 29, 1960

The Downtown Gallery
32 West 51st Street
New York 22, N. Y.

Att.: Mrs. Harry Baum

Dear Mrs. Baum:

Thank you for your letter of February 25th. Enclosed with this letter are the three Marins and the O'Keefe which were originally published in portfolio form by Mr. Charles Boni of the Living American Art Inc.

The O'Keefe "RAM'S HEAD, WHITE HOLLYHOCKS" was not in this portfolio, but was published only a few years ago from your collection.

Along with the Marins and O'Keefe we have listed the other titles in the series by artists whom you represent.

Sincerely yours,

NEW YORK GRAPHIC SOCIETY

Robert Daugherty

RD:hg
encl.

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SCIENCE and MEDICINE

PUBLISHING CO., INC.

22 EAST 60TH STREET • NEW YORK 22, N. Y. • PLaza 1-5343

February 25, 1960

Downtown Gallery
32 East 51 Street
New York City

ATT: Mrs. Halpert

Dear Mrs. Halpert:

Many thanks for giving us the chance to see Ben Shahn's "Hospital for Incurables." We have discussed it with members of the Association—for whose announcement we planned to credit—but they prefer to have a piece of art with specific reference to doctor-patient relationship.

We appreciate your cooperation. By the way, this is the same project for which we requested use of the O'Keefe Pelvis II. I understand Mr. Shikes discussed this with you.

Sincerely yours,

Janet Frank
Janet Frank

POL

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March 11, 1960

Mr. Richard E. Sherwood
Suite 800
433 South Spring Street
Los Angeles 13, California

Dear Mr. Sherwood:

Thank you for your letter and check.

I am sorry the Davis is still at the framer's. He has had a collective attack of the flu in the shop. He has promised delivery early next week when we will send the painting to you pronto.

The moment I received your Derain offer, I sent it off to the attorney in Santa Barbara who will, in turn, present it to the Surrogate's Court for approval. I don't know whether it will make the March 11th deadline or whether he will send your offer through as on the previous material he had the estate approve first and then requested a 10% deposit from the client. I have not heard from him as yet but as soon as I do I shall acquaint you with the process.

I am eagerly awaiting your suggestions as to candidates for my obsessive theme. I was very happy that you and Mrs. Sherwood both approved it.

Incidentally, I will not forget my promise to let you know when Stuart Davis delivers a medium-sized canvas and promise that you will have word from me promptly.

Again I want to tell you how much I enjoyed meeting you and Mrs. Sherwood. I hope I shall have occasion to see you again in the very near future. My best regards.

Sincerely yours,

EGH:ph

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March 3, 1960

Stroblite Company
75 West 43 Street
New York 36, N. Y.

Gentlemen:

Will you please send us 1 8 Watt (2-4 W) Ultra-
Violet Blacktube Lamp - Model A at \$20 and 1
additional tube - 4 Watt Blacktubes at \$2.85.

Thank you

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PELAGER • Director: CHARLES NAGEL • Secretary: HERBERT S. RITT

March 10, 1960

Mrs. Edith Gregor Halpert
Director of the Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Would you be interested in visiting
the City Art Museum and giving a lecture on
modern American art? When would you be able to
visit St. Louis?

What would be your fee? Please make
it large enough to include all your travel and
other expenses and small enough to be feasible
for a museum budget.

Sincerely yours,

Betty Grossman

Mrs. Edwin Grossman
Auditorium Administrator

BG/bkd

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

8 March 1960

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Mrs.

Dear Edith:

I can't tell you how much the Bittles and I enjoyed our visits to you in New York. For me, they were, as always, a highlight of the trip. I have thought about the new materials that you have and I wonder if you will send down the pair of polychromed (very dark) parakeets/eagles from Pennsylvania that were marked at \$225. a pair. I hope that you will be in touch with Barbara Holdridge (400 East 57th Street, Apartment 14, New York City) concerning those scenes by Fisher that are painted on painted shade fabric (i.e. light cambric). I am almost certain that they are by the same artist as the several landscapes that she and her husband own.

When you locate the watercolor of the seashells, I should like to have that on approval if you will let me know the price. Did you see the new series of ads that the Shell Company is putting on? It shows the use of shells in decoration. If you have no objection, I should like to suggest to their advertising agency that they write you about your beautiful velvet painting.

I hope to get back to New York before very long, and this next time I shall call you early in the game, so that our visit will not be quite so rushed.

With best good wishes.

Cordially,

Mary

- 2 -

Dear Mr. Wright: I am enclosing a copy of the most recent letter from Katherine Baker. I am also dictating a request for a copy of my original correspondence to be enclosed as well. It would be awfully nice to get this matter taken care of finally as I hate to repeat myself not only because I am boring you and the SFMA but also myself as well. So much for the insurance business.

Mr. Frederick S. Wright
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

During my tapering off period either old age is creeping up or I have more work than I have ever had in the past. As a matter of fact I kept a record for two weeks and found that about 85% of my time daily is given over to my duties as an information center, with museum personnel, writers, members of the press, artists, young collectors, and some odds and ends among psychotic visitors. Thus the gallery work has to be attended to evenings and here I am talking myself to death on my Ediphone late into the night.

As you requested I am enclosing a copy of the most recent letter from Katherine Baker. I am also dictating a request for a copy of my original correspondence to be enclosed as well. It would be awfully nice to get this matter taken care of finally as I hate to repeat myself not only because I am boring you and the SFMA but also myself as well. So much for the insurance business.

I am really delighted that you find time to go on painting despite all your responsibilities and those silly little insurance problems which I throw into your lap as well. The two museum shows sound very good to me but I am particularly interested in hearing about the reactions of the LA public. The Bohlen gallery looked good to me and should make a fine background for the paintings.

Frankly I think it would be best to wait until after that occasion to make New York plans, the more so in view of the fact that I sense in the cold little air a change in pace, a change in attitude and a healthier future. There has been considerable evidence here - I mean in New York - and when Katherine Kuh, during a visit to the gallery about a week ago, suggested that I read her lead article in the Saturday Review - a suggestion that I followed - I was quite convinced that my antennae were functioning. Meanwhile I hope you will send me a photograph now and then of your most recent work.

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March 10, 1960

Mr. Tom Slick
National Bank of Commerce Building
San Antonio 5, Texas

Dear Tom:

Excuse it, please.

You are perfectly right and I do recall the transaction as described in your letter of March 4th. However, it occurred to me that Messrs. Peat, Marvick, Mitchell and Company might have become bored and therefore sent me the document in order to eliminate this item from the books.

And so, I shall not bother you about this until the date listed on the note.

It has been a long time since you have stepped in and I hope to see you in the very near future.

My best regards.

Sincerely yours,

EGH:ph

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OLD WESTBURY GARDENS, INC.

WESTBURY, LONG ISLAND, N. Y.

EDgewood 3-0048

February 27, 1960

Mrs. Etienne Boegner
President

Mrs. Ogden Phipps
Vice-President

Mrs. Alastair Martin
Secretary

Alastair Martin
Treasurer

Thomas W. Keese, Jr.
Chairman, Finance Committee

Board of Directors

Mrs. Robert Blum
Mrs. Etienne Boegner
Mrs. E. F. Hutton
Mrs. Alastair Martin
Mrs. Douglas McCrary
Mrs. Howard Phipps, Jr.
Mrs. Michael G. Phipps
Mrs. Ogden Phipps
Mrs. Frederick Prince, Jr.
Mrs. Charles Webster
Mrs. John Winchester

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

Plans are underway for an exhibition of American Sculpture, to open the latter part of June, at Old Westbury Gardens, Westbury, Long Island. Fifty sculptors will be represented, the selection having been made by an advisory committee, including Mr. Lloyd Goodrich, Director of The Whitney Museum of American Art; Mr. Albert Ten Eyck Gardner, Curator of American Sculpture at The Metropolitan Museum; Miss Dorothy Miller, Curator of American Painting and Sculpture at The Museum of Modern Art; Mr. K. Ross Tool, Director of The Museum of The City of New York; Mr. Henri Marceau, Director of The Philadelphia Museum; Mr. Paulanship; Mr. Oronzio Maldarelli; Mr. Pietro Montano, representing The National Sculpture Society; and Mrs. Helen Appleton Read, President of Portraits, Inc. Mrs. Read is directing the exhibition and I am Chairman of it. The exhibition is to be a comprehensive survey of American Sculpture, commencing with the Early Nineteenth Century and continuing through to the present. There will be a gala evening opening with music and champagne and the sculpture will be illuminated.

Old Westbury Gardens, let me explain, was the John Phipps Estate, and is now a non-profit membership corporation organized for the purpose of acquiring Westbury House and the seventy acres of surrounding gardens. It is operated as a Botanical Garden and historical museum and is open to the public. Quite apart from its beauty as a park, the wide variety of trees and flowers make it of special interest to Botanists and Horticulturists.

At a meeting of the Advisory Committee held at The Whitney Museum, it was, needless to say, agreed that the work of William Zorach should be included in the exhibition. Specifically, we would like to have the marble torso Widifxy and the basalt "Puma".

"New Horizons"

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32857

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LSB

February 27, 1968

Mr. Alfred Maurice, Director
Kalamazoo Institute of Art
Kalamazoo, Michigan

Dear Mr. Maurice:

Some weeks ago we sent you a group of photographs illustrating the pictures which you saw at the gallery and in which you expressed an interest.

Have you had an opportunity to present any of these to your committee? Naturally I am very curious but please don't think that I am using pressure salesmanship.

May I hear from you?

Sincerely yours,

EdM:pb

Miss Edith Gregor Halpert

3/1/60

- 2 -

make it available to the public by exhibition in a public gallery.

I can assure you that the Committee working on a revision of the Code governing reproduction rights of museum-owned material has the living artists' interests very much at heart. Whether we can force all of the small museums to follow the Code is another question but certainly we can set forth an ideal procedure.

Please give my best to Mr. Sheeler when you communicate with him.

With kindest regards,

Sincerely yours,



HENRI MARCEAU
Director

HM/AD

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March 10, 1969

Mr. Donald B. Goodall
Department of Art
University of Texas
Austin, Texas

Dear Mr. Goodall:

I am so sorry that I cannot accommodate you by sending you photographs of the only three Le Chaises of which we have no negatives. I would suggest, therefore that you communicate directly with the two owners listed in your letter. They probably have photographs of the objects and can give you further information.

The only photograph we have on hand is of the STANDING FIGURE which belongs to the gallery and I am sending this to you. The two drawings are now being photographed and if you wish we shall send you prints of these when they arrive within the next week or so.

If you are interested in having our two drawings and the two sculptures, as well as the one belonging to me, I shall be glad to cooperate.

The last address we have for Mr. William Winkelman, Jr. is
1939 Waverly Street
Philadelphia 48, Pennsylvania

Dr. Michael Watter's address is 1924 Rittenhouse Square
Philadelphia, Pennsylvania

We believe the best way of getting in touch with Mr. John Stillwell would be to write him in care of Mr. Carl Sprinchorn
Pioneer Acres
Selkirk, New York

I look forward to hearing from you and hope the exhibition is a great success.

Sincerely yours,

BGM:ph
Enclosures (2)

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

March 4, 1960

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I understand from Felix Landau that you will have a Jack Zajac show this spring. Will you please tell me the dates and whether the artist is to be here for the opening or at any time during the exhibition period.

Kind regards.

Sincerely,



Robert O. Parks
Director

ROP:mb

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE AM 2-1986
WICHITA, KANSAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Anyone can be mistaken in judgment of another, therefore I do not blame you for being so mistaken in Hogan. He had a bad reputation in Dallas, before going to Buffalo. If I had known of that fact, much grief would have been spared. Many facts have come to light of bad behavior in several places.

So far as you and I ^{are} concerned, after a long friendship, I was deeply hurt that you spoke as you did to him. My only "crime" has been trying to protect Mrs. Murdock's request from vandalism.

There have been business problems connected with the Estate, that are still requiring a great deal of my time. The Art Fund has decreased as prices have increased. Purchases have been greatly decreased.

Sincerely,

Elizabeth S. Navas

March 11, 1960

Manager

New York Telephone Company
West Street
New York, N. Y.

Dear Sirs:

During the past few months we have been bothered consistently with "wrong number" calls and invariably the indication was that the desired number was Plaza 3-3160.

Consequently I checked with that number and ascertained that it is an answering service for physicians and other professionals as well as business organizations. Some of these calls have come in at the most awkward hours — occasionally between 1:00 and 3:00 a.m. — as well as many times throughout the day. In most instances the ring is on our alternate number, Plaza 3-3708.

While this has prevailed during a number of years, it is only within the last few weeks that the error has been so consistent.

Is there any possibility of a crossed wire? Or is it because the callers dial carelessly? In any event, is there anything that can be done to stop this troublesome practice which I find most disturbing and would like to have discontinued.

May I hear from you shortly? Thank you for your courtesy.

Sincerely yours,

EM:apb

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 2, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In addition to our earlier requests, we would like permission to reproduce the following paintings in the book on American art to be published by Viking Press, THE AMERICAN MUSE:

Arthur G. Dove, Sea-Gull Motif
C. S. Price, In the Mountains
Charles Sheeler, Windows

We have the photos

Since the book is for educational purposes, we hope you will not expect reproduction fees.

I shall be most grateful for your cooperation.

Yours sincerely,

Henri
Henri Dorra
Assistant Director

HD/rb

rite to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND S-8569

March 14, 1960

MB
PL *Thank her*

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed please find check for \$50.00
in payment of the damage to your Karfiol painting.

Sincerely yours,

Gertrude R. Egnér
(Mrs.) Gertrude R. Egnér
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 8, 1960

Mrs. John D. Rockefeller, III
One Beekman Place
New York, N. Y.

Dear Blanchette:

In your letter of January 14th you mentioned that you planned to come in to see the work of the Hawaiian painters who were included in the special show we had organized.

While the exhibition closed some time ago, I retained a good many of the paintings and am very eager to have you see them before they are delivered or returned.

When you have a few moments, won't you come in. It will be so nice to see you.

Sincerely yours,

EGH:pb

4 Carl Spruells
Pioneer Area
Selkirk NY
DEPARTMENT OF ART

THE UNIVERSITY OF TEXAS
THE COLLEGE OF FINE ARTS
AUSTIN 12

March 2, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of February 16, in which you send information concerning the sculpture and drawings by Gaston Lachaise now in your possession or which have previously been under the care of your gallery.


I am interested in receiving photographs of the following:

- X (1) Bas Relief, bronze, no date, $4\frac{1}{2}$ " high, $1\frac{1}{4}$ " wide, owned by the Downtown Gallery.
- X (2) Back of Walking Woman, bronze, $16\frac{1}{2}$ " high, collection of Dr. Michael Watter.
- X (3) Head of Woman, bronze, collection of Mr. John Stillwell.

I would also appreciate addresses, if they are available, for Dr. Watter and Mr. Stillwell and Mr. William Winkelman, so that information forms might be sent them for cataloguing purposes.

I would appreciate whatever data and detailed records you may find it possible to send.

Sincerely,


DONALD S. GOODALL
Chairman

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March 5, 1960

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway and Fairmount Avenue
Philadelphia, Pennsylvania

Dear Henri:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blesh and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

SOMETHING ON THE B BALL is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine review.

We will of course pay the transportation charges and the pre-rate insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

WHL:

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February 27, 1960

Mr. Walter Reinsel
N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pennsylvania

Dear Walter Reinsel:

Well, after much Sturm und Drang, Abe answered stating that he was returning to the U. S. A. early in March. Thus I think it would be best to wait until he gets here so that the three of us can sit down and explain the matter to him over and over again. Somewhere along the line he conceived the idea that you wanted a large stained-glass window and I can't seem to get him down to the small-scale panel. I wrote him again in the simplest and most direct language and I am sure that there will be no further problem.

I hope that this further delay will not inconvenience you. The moment the Rattners hit the harbor of New York I shall get in touch with you.

My best regards.

Sincerely yours,

EGM:ph

3625 Anela Place

Honolulu-14, Hawaii

February 29, 1960

Dear Edith—

One of the many aspects of my character disorder is an unalterable block against letter writing but I just found myself thinking of you at the time one of my patients cancelled his appointment and this is the result.

Received the paper you sent — found it interesting but would be much more interested in reading your discussions of it. You'll find yourself an honorary member of the Psychiatric Association if you don't watch out. Ed told me about the psychiatric following you home in New York and made me jealous that I can't be in on some of the "gon's on". I usually take a trip back east every two years but I find it just a little frustrating to just get a taste

and have to leave. Living in Hawaii has its compensations and I suppose living anywhere involves compromises.

Ed's recent show was a terrific success and we were all surprised to see that Honolulu is developing an interest — slowly but surely. His latest painting shows real strength and maturity which was only hinted at before — this date from the group you picked up for your show and since then they've been rolling out each one more exciting than the one before. It drives me, as a collector, nuts as he's never been in such a prolific and solid spurt before.

Our house plans went out for bid yesterday and we're sitting on pins and needles waiting for that fateful day (St. Patrick's Day) when they've opened — next time you come over here we hope we'll be settled in our own home — and also hope you'll stay with us. There's an open invitation to you! Don't keep us waiting. Love

Buckley, personal
THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

March 1, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N. Y.

Dear Mrs. Halpert:

Herewith another check on account
for the O'Keeffe 'Tan Clam Shell', less this
time but will do better next month.

Sincerely yours,

Charles E. Buckley

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purchaser is living, it can be assumed that the information
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JOSEPH H. HIRSHHORN COLLECTION

ABRAM LERNER, CURATOR

OFFICE: 24 EAST 67TH STREET, NEW YORK 21

TELEPHONE: TR 9-7186

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Mrs. Edith Halpert
Director,
The Downtown Gallery
32 East 51 Street
New York 22, New York

March 7, 1960

Dear Mrs. Halpert:

Mr. Hirshhorn has asked me to reply to your letter of March fifth, regarding the Stuart Davis "Trop de Teens".

We will be happy to lend the painting which has just returned from a years tour. If you will let us know a little in advance of the pickup date, I will make arrangements for your shipper to get it.

Mr. Hirshhorn is in Canada and asks me to send his warmest regards.

Sincerely yours,

Abram Lerner
Abram Lerner

AL:mc

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y.

BOB L. EISENBERG, C.P.A.
JACOB SCHULMAN, C.P.A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

February 29, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of February 26 and the enclosures. These are exactly what we needed. After this is supplemented by the inventory, we will have everything necessary to complete this matter.

I did intend to stop in to see you, but so many things developed in the past few months that it was impossible to do so.

I am planning to get away this Friday for several weeks and on my return will be in to see you. We still have plenty of time to take care of your personal returns.

With kindest regards, I am

Sincerely,



JS:KB

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Hone

Feb. 29, 1960

Dear Edith,

Found your letter when we returned last night. You were quite correct! We were all skiing for nine glorious days! Lots of snow, sun etc & we all look as though we'd been to Florida, but the North country gets my vote anytime. Called Mr. Waldstein and asked him to contact you directly about the paintings. Figured

March 8, 1960

Mrs. Arthur Dintenfuss
D Contemporary Paintings
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

I hope you have managed to survive the Christmas weather as much as I have. The small attendance made it possible for me to clean up a good many essential jobs but I am still doing my dictation on a Sunday.

I meant to let you know sooner that the Shays of Detroit purchased a Weber gouache and a small Zerach sculpture. This brings up a rather touchy subject and I know you won't mind my being frank with you.

Among the few phobias I have is selling through an agent on my own premises. I am always delighted when we have paintings and sculpture available to accommodate the few dealers with whom I enjoy working — meaning you, of course — but I hate to have anyone (and therefore we do not collaborate with anyone on a collection unless the client or the agent comes in alone. You can put all this down to a "misbegass" but there it is.

On the other hand, if you feel you are entitled to a commission on this transaction — and you must remember that they had purchased from the gallery before — I shall not hesitate to give you credit accordingly. Also you may rest assured that if at any time you send in a new client and let me know that you had made the arrangements beforehand, I shall honor that arrangement although I would prefer to send the painting to you to have it sold directly. And now you understand about my special idiosyncrasy. Incidentally the Shays and I spent a good deal of time together evenings and had fun discussing our mutual experiences in Russia where he was part of a group "conducted" by Larry Fleischman.

Were you serious about the Rattner painting of Rome? I set it aside and showed it to Armand Krpf who asked for it, but he and I got so involved in a political and economic discussion that we both forgot about the painting. In any event, do let me hear

My best regards.

Sincerely,

EGH:ph

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ERNEST BROWN & PHILLIPS LTD.

THE LEICESTER GALLERIES

DIRECTORS
OLIVER F. BROWN,
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

LEICESTER SQUARE

LONDON, W. C. 2.

Telephone: Whitehall 3375
Telegrams: 'Ofort, Leequare, London'

1st March, 1960.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22,
N.Y.,
U.S.A.

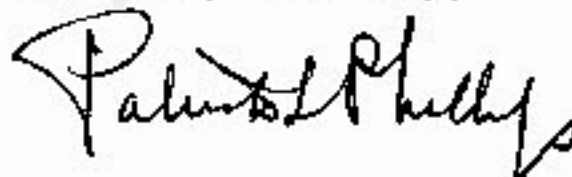
Dear Mrs. Halpert,

Many thanks for your letter of February 23rd. I am sorry there has been such a long delay in returning the Ben Shahn prints. We had several new interests that we wanted to clear up, but there has been no change except that we have decided to buy for stock 'Mine Buildings'.

The collection is packed and ready for air freight transport, and immediately the formalities this end are completed, it will be sent to you via our agents Bolton and Fairhead, and their correspondents in New York. I hope you have not been inconvenienced by the delay.

Enclosed is a list of the works that we are returning.

Yours very sincerely,



Enclosure.

PC ✓
10-11-60

March 10, 1960

Mr. Charles Ray Griffin
176 Linden Avenue
Memphis 3, Tennessee

Dear Mr. Griffin:

Thank you for your letter.

TRICIPUT and BACH were sold quite some time ago, shortly after publication of the book. I am now checking to ascertain whether the HEAD OF LINCOLN is still available. It was sent on an exhibition tour and I shall advise you about this shortly.

Meanwhile if you would like to have photographs sent to you of drawings which Shahn has delivered subsequently, I will be glad to send you several for consideration. Won't you let me know?

Sincerely yours,

ECH:ph

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Print to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Office of the Director
of Fine Arts

March 7, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have checked with the Committee on Contemporary Art and find that the picture by Davis which you have asked for is, unfortunately, needed here at this time. I am sorry we cannot help you.

Faithfully yours,



John Maxon
Director of Fine Arts

JM:ms

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March 5, 1960

Mr. Henri Dorra, Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Dorra:

In reply to your letter of March 2nd addressed to Mrs. Halpert regarding permission to reproduce the Arthur G. Dove, C. S. Price and Charles Sheeler paintings, Mrs. Halpert has asked me to say that you have her permission.

Sincerely yours

RICHARD E. SHERWOOD
Suite 800

433 South Spring St
Los Angeles 13, California

March 4, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51
New York, N. Y.

Dear Mrs. Halpert:

Per our conversation in New York Tuesday, I wish to offer \$1700 for the Derain oil portrait of a woman which you are holding on behalf of a California estate. You may communicate this offer to the probate court.

In connection with this offer, I am, of course, concerned over the provenance of the painting, and assume that, if my offer is accepted, a satisfactory statement of provenance will be submitted to me.

Sincerely yours

Richard E. Sherwood (signed)

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 11, 1968

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

While I was very happy to hear from you I was very much distressed with the contents of your letter.

This is the first experience we have had in relation to a painting by Charles. As you can well imagine he is the most immaculate painter and is especially concerned about the materials he uses. However, don't despair, as we have an excellent restorer who will no doubt be able to handle the situation very well.

Why don't we let the matter ride — as you suggest — until I have an opportunity to discuss it with Douglas MacAgoey. I am pleased to learn that he will be in Florida too and hope for the sake of both of us there will be no snow there late in April.

Charles has been quite ill. Now that he is practically as good as new I can tell you that he suffered a stroke a good many months ago but that the Institute which accomplished such miracles with Campanella and with Margaret Bourke-White has succeeded likewise with Charles. He is now walking and talking normally and is using his right hand. We expect to see him painting again very shortly.

I know he would appreciate a note from you as he considers the Kahns among his very special friends. He left the hospital about three weeks ago and may be reached at his home address.

I do hope you will be in New York soon. It is always a pleasure to see you.

Sincerely yours,

EGH:pb

ART CENTER KALAMAZOO INSTITUTE OF ARTS

***** KALAMAZOO, MICHIGAN * PHONE FI 3-1101
509 Jasper Street

TRUSTEES:

MARK B. PUTNEY, CHRM.
LESLIE D. HARROP, VICE CHRM.
WILLIAM RAOE, TREAS.
MAXWELL D. BARDEEN
DWINIGHT STOCKER
G. W. LININGER, SECR.

March 4, 1960

BOARD OF DIRECTORS:

G. W. LININGER, PRES.
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MRS. MERRILL S. KING
ROBERT F. LOCKE
HAROLD J. MALONEY
GEORGE S. SPRAU

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Mrs. Halpert:

Please forgive the overlong delay in writing to you to thank you for sending the photographs illustrating paintings which I saw at your gallery, and also for sending the Max Weber woodcut.

Since I saw you things have become rather hectic here in the work involved in planning for our new building and for various aspects of the program which will be carried on in that building.

I presented the photographs to one of the members of our board who is in the process of building a collection which she has indicated will ultimately come to the Art Center. She is very much interested in the Marin sea piece. At the present time she is at her winter home in Palm Springs, California. She will return to Kalamazoo in April and wishes to defer a decision until she returns here. If the painting is still available at that time, would it be possible for it to be sent on approval in order that she may examine the painting itself.

The conversation we had at your gallery during my recent visit to New York most enjoyable and informative. As our Acquisitions Committee proceeds with its plans for the development of our collections I hope that I shall be able to count on your advise in certain of the matters and questions which come up, and your experience in the field of art would be of much value to us.

Again, I apologise for not having written sooner and look forward to hearing from you in the matter of the Marin painting.

Sincerely yours,


Alfred P. Maurice
Director

APM:ji

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1960

Mrs. Frances H. Lurie
419 East 57th Street
New York 22, N. Y.

Dear Mrs. Lurie:

We have just received the photograph of LAKE GEORGE
BARNES returned to us by Georgia O'Keefe with her
autograph signature on the reverse side. This may
be used as authentication of the painting and we
are happy to enclose it herewith.

Sincerely yours,

EGH:pb

March 12, 1966

Mr. H. R. Senturia
8 Little Lane
St. Louis 24, Missouri

Dear Mr. Senturia:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled **LIFE AND MOLECULES** by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unfixed.

Sincerely yours,

EGH:pb

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.



William H. Frederick
7 Vanderbilt Hall
Yale University
New Haven, Connecticut

2/29/60

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

I would like, at the outset, to thank you very much indeed for the kindness you showed to me this past Saturday. I enjoyed myself tremendously and saw many things that interested me.

After presenting my notes at our weekly Sunday meeting of the Dwight Hall Art Committee, I find that there is a good deal of interest in the artists you showed me, especially Rattner, Shahn, and Weber. I attempted to communicate my excitement over these artists to my colleagues, and believe that I succeeded somewhat.

At any rate, the general opinion was that not enough people had "passed judgement" on the works you showed me, and that several others should see the works before a decision was reached.

As a result, there will be some of our group visiting your gallery next Saturday. The pieces they will be especially interested in looking at are Rattner's Flagellation, Shahn's Job, and Weber's Hope. It is very probable that if these works meet the approval of those that visit on the 5th, a final decision will be reached then and there.

Thanking you again for your hospitality, I am

Sincerely yours,

Wm. H. Frederick

Wm. H. Frederick
Dwight Hall Art Committee

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AFA *New Jersey*
March 8, 1900

Miss Kathryn B. Greywax, Director
State Museum
State House Annex
Trenton, New Jersey

Dear Miss Greywax:

I am very sorry that I missed Mrs. Blauvelt when she called at the gallery, since the folk art is my personal specialty.

Indeed, we shall be glad to cooperate with you and will lend the two items specified, as well as any others which might be of interest to you. We have (in storage) a huge collection of wood carvings including a wide range of subject matter and styles, as well as cast and hammered metal figures, animals, and birds. At the moment I have several examples from my private collection in New York, including a very important carving by Wilhelm Schimmel. But since William Rush is more in the academic tradition, we have nothing of his in our collection. I would suggest that you get in touch with the Philadelphia Museum for the latter.

Sincerely yours,

EGH:ph

March 10, 1966

Mrs. Martin Sargent
896 Washington Street
Bath, Maine

Dear Mrs. Sargent:

As you probably know, Bill Zerach is vacationing in Guatemala and has been entirely ignorant of what had transpired.

However, I am eager to know the current status of the project and hope that you will find time to drop me a note.

Many thanks.

Sincerely yours,

EGM:ph

Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
Walnut 5-0100

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:


Thank you for your letter of the 27th. I appreciate very much your keeping me informed so promptly.

We have been checked several times by the Production Department and I hope we can work this out without too much trouble after Abe returns. Fortunately, we are not too pressed for time. But, a conference chez vous would be a good idea as early as you can arrange it with him.

We will need time to clear the problem with the client, execute the work, set up, and take color photographs, and resubmit finished art to client before making engravings.

I'll be looking forward to seeing you and Abe, then, sometime soon in March.

Sincerely,


Walter Reinsel
Art Director

February 29, 1960
WR:bt

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FRANCISCO DE GOYA

(Spanish, 1748-1828)

The Marquesa de Santa Cruz as a Muse (1804)

Oil on canvas, 50 x 82 inches

Los Angeles County Museum, Allan C. Balch Fund

A while back we tipped you off on how to locate various buildings and commercial establishments next time you're in New York. Get ready now for Lesson Two:

The Fifth Avenue Cafeteria is at 753 Broadway. The Park Avenue Cleaners are at 1285 Third Avenue. The Madison Avenue Messenger Service is easy to locate: merely head west from Madison Avenue, go about five blocks or so and there it is: at 240 West 29th Street. If you want the West Side Bag and Paper Company, head over to the East Side — it's at 177 East 123rd Street. The Mid-Town Express and Moving Company is uptown at 474 West 159th Street. The Downtown Gallery is midtown at 32

→ Playboy Feb 1960
p13 Jim



Mrs Edith Gregor Halpert
Downtown Gallery
32 E 51st St
New York
N.Y.

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

March 1, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is to thank you for your help in making
Graphics '59 possible. Its effect has been felt here
and elsewhere, and it seems to me it will be worth
making it an annual event, each time a little better
and a little different.

I list below the items returned recently. Would you
drop me a card please to indicate they have been received,
so that I can cancel the insurance.

Osborne - Chill Before Dawn
Rattner - 3 Drawings
Shahn - Cat's Cradle
Wheat Field

Delivered to the American Federation of Arts for
circulating exhibition:

Osborne - Picador
Shahn - Lute and Molecules
Rattner - Moses: He Broke the Tablets

Damaged in transit, purchased:

Shahn - Lute and Molecules

Again many thanks.

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Head, Department of Art

P.S. By any chance was a drawing, Woman and Chair, by
Theodore Stamos returned inadvertently in your package?
Please advise me and Andre Emmerich if it turns up.

RBF/bdm

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD B. STRAUS, HONORARY CHAIRMAN
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Feb. 26th

Dear Mr. Halpert

at Belle Ribicoff's request I am delivering
to you herewith a copy of the 1957 Vassar
Register which I understand you have kindly
agreed to look over for us for possible suggestions
of collector alumnae. I find it (the register)
a rather overpowering document. I would
suggest that you might find it easier to
look through the geographical listings
at the end of the book rather than plow
through the alphabetical listing.

In any case our most grateful thanks
for your help. Would you let me know
when you are finished with the register
so that I may pass it on to our next helper?

Sincerely

Anne Jones
(Mrs. E. Fowis Jones)

proceedings by Mrs. Jones
6/10/60

February 28, 1968

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

I was under the impression that you were coming into town and wanted to talk to me about the matter of the spin-off. Therefore I did not mail the material to you. However, I was evidently wrong in my assumption. Thus the papers you requested are enclosed.

Unfortunately the list that you require as well has not been completed because the exhibition of my collection does not close until next week. Will it be all right if I send the data to you shortly after the shipment is received?

I do hope that this will work out satisfactorily as it will relieve me of a responsibility that I feel strongly.

Sincerely yours,

EGH:pb
Enclosures
Via Registered Mail

February 25, 1960

New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Gentlemen:

I understand you are now handling the colored reproductions put out in portfolio form by Living American Art, Inc. (Boni). Would you be good enough to let us have the complete titles and dates of the following paintings so that we may complete our records.

O'Keeffe	Autumn Leaves	oil
	Sam's Head w. Hollyhocks	
Marin	whatever ones are reproduced.	
	I understand there are several.	

Thank you.

Sincerely yours,

Mrs. Harry Baum

March 8, 1960

Mr. Thomas Kealiinehewa
3780 Anahoa Street
Honolulu, Hawaii

Dear Mr. Kealiinehewa:

Although the Hawaiian exhibition closed about two weeks ago, we thought it advisable to retain the pictures here so that a good many additional out-of-town museum directors and collectors will have had an opportunity to see them. As a matter of fact your painting is now included in our general group exhibition.

The painting is being returned to you via the Honolulu Academy which will no doubt advise you when the crate arrives.

In closing, may I thank you for your cooperation in lending us the painting for the exhibition which proved to be a tremendous success.

My best regards.

Sincerely yours,

EGM:pb

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March 10, 1960

Mrs. E. G. Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlisle:

It was so nice to hear from you. I still think with pleasure of the days when we had occasion to work so closely together.

Enclosed you will find all the material I have been able to locate on the Maxwell portrait. I am sure that by this time this gent has been identified. Isn't it marvelous how much research is being done in the field? Thank heavens I don't have to work in that direction as research has always been my bete noire.

Next time you are in New York I hope you will let me know in advance so that we can arrange to spend some time together.

My very best regards.

Sincerely yours,

EGH:ph
Enclosure

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March 11, 1960

Dr. Jacob P. Kahn
3231 Clay Street
San Francisco 12, California

Dear Dr. Kahn:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled **LUTE AND MOLECULES** by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unframed.

Sincerely yours,

EGH:pb

March 18, 1960

Mrs. Elizabeth Stokes
East Freetown
New Hampshire

Dear Mrs. Stokes:

Thank you for sending me the "little wooden box." I think it
is a very charming piece although quite late.

The check is enclosed for the sum specified.

Again I want to express my gratitude for your continued
interest.

Sincerely yours,

EGH:ph
Enclosure

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February 27, 1966

Mr. Joseph Cowan
International Art Galleries, Inc.
55 West 56th Street
New York, N. Y.

Dear Mr. Cowan:

Your letter addressed to Mr. Sheeler was referred
to me.

The artist is ill at the present time and unfortunately there is only one unsold painting in our possession and we must retain it here as an example of his work.

If you would like to borrow a painting from a museum or a private collector, I shall be glad to make some suggestions.

Very truly yours,

EGH:ph

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March 8, 1960

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

Since I had hoped to see you before this I did not write to you sooner but have just come to and realize that I have to get busy on the Tseng Yu-Ho exhibition.

Although I requested a set of photographs from her at least a half a dozen times before, during, and after her opening at the Walker Art Center, these have not been received and I find it impossible to plan the catalogue as I cannot identify the titles without this reference. And so, I call on you for help.

First of all, would you be good enough to send me a catalogue of her exhibition at the Walker, together with what photographs you may have on hand still from the collection that was sent to you originally. Also, if any of the paintings have been sold, will you include that information. In addition, if you have duplicate clippings, I should be very grateful for them.

What is equally important is the shipping arrangement. I cannot indicate which of the pictures are to be returned to Honolulu and which to the gallery. So you see, I am a poor dame groping in the dark, needing your help desperately.

I know you will be pleased to learn that Dr. Sandberg was completely overwhelmed with his experience in Minneapolis. He talked about it at length and in addition to his enthusiasm for the Walker Art Center and of course its director, he was tremendously impressed with the functioning of the university and specifically with the integration of the art program within that institution. As a matter of fact, he intends to revolutionize the university programs in Amsterdam. I thought that this report would please you.

And so, I hope to see you soon in New York and hope that this time Elizabeth will be with you.

My best regards.

Sincerely yours,

EGH:pb

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March 10, 1968

Dr. Martin Baldwin, Director
The Art Gallery of Toronto
Orange Park
Toronto 2B, Canada

Dear Dr. Baldwin:

Thank you for your letter.

Naturally I am very pleased that you selected for consideration an artist associated with this gallery. However, at the moment, we have only one recent painting available by Stuart Davis. This is a very large canvas priced at \$10,500. In talking with him several days ago I learned that he is working on several paintings simultaneously and has been for a period of four or five months. This is a characteristic method for Davis and under the circumstances I expect to have one or two of the paintings delivered very shortly. He usually sends them on one at a time as the completion process is comparatively rapid.

If there is no immediate hurry — that is, if you can wait several weeks — I shall send you photographs, or, if you prefer, color transparencies immediately upon receipt of the one or two pictures. I know that the sizes will be in your price category.

Meanwhile, I am sending you the catalogue of the artist's most recent retrospective exhibition, which contains a large number of reproductions for reference. And unless I hear to the contrary I shall send the photographs to you subsequently — as soon as the paintings arrive.

Sincerely yours,

EGM:ph

March 6, 1960

Mrs. Elizabeth S. Stokes
East Weare
New Hampshire:

Dear Mrs. Stokes:

Mrs. Halpert would be interested in seeing
the carved wooden rooster. Will you kindly
have it shipped to us on approval.

Thank you

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March 8, 1960

Mr. Sherman E. Lee, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Lee:

Before William Zorach left for his vacation in Guatemala, he suggested that I write to you in the hope that you will have occasion to see his exhibition (organized by the Whitney Museum) either in Columbus, where it is now current, or in Cincinnati. As my geography is on the vague side, I don't know which is closer to Cleveland.

In any event, I do hope you have an opportunity to see this exhibition which demonstrates so effectively Zorach's contribution to contemporary art. I hope, too, that sometime in the near future the Cleveland Museum will acquire an example of a native son's work for its collection.

Sincerely yours,

EGH:ph

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March 10, 1960

Mr. Alfred P. Maurice, Director
Art Center, Kalamazoo Institute of Arts
509 Jasper Street
Kalamazoo, Michigan

Dear Mr. Maurice:

It was very nice to hear from you.

I can well imagine how preoccupied you must be with your new project but — on the other hand — it must be gratifying to have the prospect of a new building and the program that you mentioned.

Indeed we shall be very glad to send the Marin to the Institute of Arts or directly to the lady in question. We have set aside this painting and will ship it whenever you advise us accordingly. The only obligation will be the shipping charges to Kalamazoo.

Also, if there is anything I can do to be of assistance, please do not hesitate to call on me as I am keenly interested in seeing such centers as yours develop throughout the country. No matter what the rest of the world may say about us, the interest in art, and a sincere one, is a phenomenon in the USA that no one can match and there are constant indications that it will continue to develop.

I look forward to hearing from you and hope that you will have occasion to be in New York in the near future. Perhaps we can arrange to spend an evening for further discussion and you might like to meet some of the artists at the time.

Sincerely yours,

EGH:pb

March 11, 1960

Mr. Martin Friedman
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

I did not answer your letter sooner as it seemed advisable to wait until the list arrived. However, I thought I would let you know that your post script disturbed me greatly and that the letter preceding this was addressed to Bill Lane with a plea for cooperation, and pronto. One of these days I plan to hang out a shingle as a lay psychiatrist and please don't misunderstand me.

I am listing below the two Dickinson titles although I was quite sure that I had given you a photograph of the one that belongs to me entitled STILL LIFE WITH COMPOTE. John Marin Jr.'s pastel is entitled ENVIRONS OF NEW YORK.

Did you obtain from the Modern Museum any of its examples? If I am not mistaken, the Whitney also has one of the pastels and an oil. I am sure they would send you photographs if you requested them. I have just looked at the Modern Museum's catalogue of its collection and find two very promising titles. One is HARLEM RIVER, oil on canvas, and the other is a pastel also called ENVIRONS OF NEW YORK, a very handsome one I sold to Mrs. John D. Rockefeller, Jr., many many years ago. Since I am this far in research, I have just dug up the Newark Museum catalogue as well, which lists a very handsome painting entitled BRIDGE, with a lovely blurb under it by Samuel Kootz. The picture is illustrated in the catalogue published in 1944 under the heading of "American Paintings and Sculpture, The Newark Museum."

Stephen Stone's address is 180 Elgin Street, Newton Centre, 59, Massachusetts.

And so, cheerio.

Sincerely yours,

EGB:pb

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February 27, 1968

Mrs. Paul Block, Jr.
4050 River Road
Toledo, Ohio

Dear Mrs. Block:

At the request of a friend who telephoned to obtain the information for you, I am listing below the current insurance valuation of the painting by Ben Shahn which you acquired on November 20th, 1952.

Ben Shahn SCORN 1952 Tempera 25 1/2 x 38 \$3000.

It has been a long time since I have had the pleasure of seeing you. I hope that you will be in New York in the near future and will pay us a visit.

Sincerely yours,

EGH:pb

Copy to Mr. William Hutton
The Toledo Museum of Art

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March 5, 1960

Mr. Alfred H. Barr, Jr.,
Director Museum Collection
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Alfred:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blech and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

VISA is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pre-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

BHJ:1

March 10, 1968

Mr. Max Weinstein
344 McGilvra Boulevard
Seattle, Washington

Dear Mr. Weinstein:

Thank you for returning the photographs and for writing so
frankly.

Because of my thirty-odd years in the field I can be most
sympathetic with you. Because you lack the opportunity of
seeing much of what is current today in this big city, I
suppose you must be guided by someone else's judgment and
taste. Naturally I do not want to confuse you any farther
and shall await your wishes about the O'Keefe or any other
works of art you may have under consideration here.

Meanwhile my very best regards.

Sincerely yours,

EGW:ph

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

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March 11, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I shall be glad to place your request for the loan of Something on the 8 Ball before the March 28 meeting of our Board of Governors.

Henry Clifford is in Mexico at present but I rather imagine he will be glad to go along with your request.

I shall communicate with you immediately after the meeting.

Regards.

Sincerely yours,

HENRI MARCEAU
Director

HM/AD

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

March 14, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Thanks so much for your note. Alas, I am flying to Europe on the evening of this Saturday, the 19th. However, I shall be in New York all that day and I hope you will let me have a look at the Zajacs if I drop in at your gallery. Otherwise, I'll miss the show entirely since I shan't return to this country until April 10th.

Yours sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:wo

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DIRECTOR

UNITED STATES INFORMATION AGENCY
WASHINGTON

March 1, 1960

Dear Mrs. Halpert:

It gives me great pleasure to send you the enclosed Award for Distinguished Service and Merit Award Emblem as a token of appreciation from the U. S. Information Agency for the valuable service you rendered last summer at the American National Exhibition in Moscow. Your outstanding contribution under most demanding conditions helped to make this first communication with the Russian people an historic success. We have many reasons to believe that the Exhibition was successful beyond our most optimistic expectations, both in reaching a large cross-section of the Soviet public and in producing better understanding of the United States.

Reports that I have received on the contribution of the specialists and guides to this success have been a source of genuine pride to me. I saw you begin your mission -- a mission requiring tact, thorough knowledge of the Russian language, ability to interpret your country under a cross-fire of questioning, tireless effort and a profound knowledge of your field of endeavor.

I have been told of your endurance in standing for hours skillfully answering the most demanding questions of the Soviet public. I know of your initiative, not only in helping visitors see and understand the message of the Exhibition, but in making personal contacts which carried in a most direct way our country's desire for friendship and peace.

My best wishes and deep appreciation for a job well done.

Sincerely,

George V. Allen
Director

Mrs. Edith Halpert
32 East 51st Street
New York, New York

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL GOLDWICK, JR.
STANLEY O. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1540 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

March 2, 1960

5516

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Before he left for a vacation in California, Mr. Lang requested that I forward the attached photograph showing Karl Zerbe's "Penny-Gaff" hanging on the balcony of the McNay Art Institute here in San Antonio, where it has now been for several months.

It appears that Mr. Lang will need another appraisal on this painting, and he would greatly appreciate it if you could arrange to have another dealer in American art send him a letter, giving the same valuation as you gave in your letter of March 18, 1959, viz: \$1,800.00.

If this is not convenient, please let me know, and Mr. Lang will try to have one of his dealer friends in California do this for him. In any case, would you, or the dealer who will send another estimate, please return this photograph.

Thank you for your help in this regard.

Very truly yours,

Peggy O'Connell

Peggy O'Connell
Secretary to Mr. Lang

7
Enclosure

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March 7, 1960

Mr. T. D. Jones, Director
Department of Art and Sciences
International Business Machine Corporation
590 Madison Avenue
New York, N. Y.

Dear Mr. Jones:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Flash and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

UNBINE PARK is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

MBH:1

Rome, March 5, 1960

Mrs.
Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

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Dear Mrs. Halpert:

I thank you very much for the list enclosed in your letter of February 23 and for having ordered for me most of the photographs in black-and-white I wanted. Please enclose the note when you send them to me, and include in it also the amount for the two photographs in black-and-white you sent me a month ago. The Bank informed me that the second U.S. Postal Money Order for you is not en route: without a note the Bank this time was unable to follow my order, which had to be postponed. As soon as I have the note everything will be settled.

Thank you for your kind words about my book. Unfortunately Mr. Luigi De Luca, a publisher of great taste, has died last month in an accident. But this should not bring any delay in the printing of my book in his publishing firm.

With best regards and many thanks for your courtesies

yours sincerely

Mirella Bentiveoglio

Mirella Bentiveoglio
Via Archimede 139
Roma (Italy)

THE NEW SCHOOL
66 West 12th St. New York 11
Oregon 5-2700

3-8-10

Dear Mrs. Halpert:

Thank you once
again for your wonderful
cooperation in landing
us the work of four of
your artists.

I repeat our understanding:
you ship them at your cost
on the 10th of March &
put it up at the end
of the show - probably
already the 8th of April.

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

We insure them and you
reimburse us for what
this will cost us.

Many thanks again.
I hope to see you at the
offering on the 21st
for which you will
get an official
invitation.

Very sincerely

Paul Hunsany

Mrs. Edith Gregor Halpert (continued)

I know that Mr. Zorach's sculpture is being shown at out of town museums, but the schedule indicates that the exhibits will have been returned in time to include these two pieces in the exhibition.

All costs of shipping and insurance will be assumed by Old Westbury Gardens.

Thanking you and hoping that you will give your consent to lending the ~~77182877~~ marble and the basalt "Puma" to our exhibition, "New Horizons"

Sincerely,

Lillian Phipps
(Mrs. Ogden Phipps)

LP:rmep

P. S. You may call Mrs. Read at Plaza 8-2852 Tuesday, through Saturday, from eleven to five.

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Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FELDMAN, FELDMAN & FELDMAN

ATTORNEYS AT LAW

420-20 SIX PENN CENTER

17TH & MARKET STREETS

PHILADELPHIA 3, PA.

LOOUY 2-2443

JOSEPH G. FELDMAN
STEPHEN M. FELDMAN
SANDER L. FELDMAN

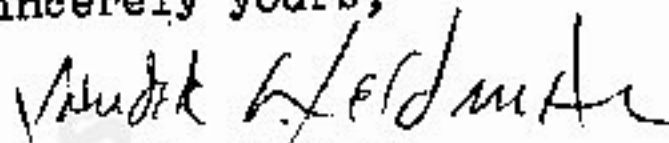
29 February 1960

Dear Mrs. Halpert:

I am sorry that you have had so much difficulty in getting the Demuth. I shall attend to it personally on next Wednesday when I shall be in New York.

Thank you for your indulgence in this matter.

Sincerely yours,



Sander L. Feldman

SLF:ghs

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B. IL WRAGGE 550 SEVENTH AVENUE NEW YORK 18 WI 7-4968

March 3, 1960

Mrs. Halpert
Downtown Galleries
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

Would you, for insurance purposes, give us
an appraisal of Yasuo Kuniyoshi's "Girl on the
Balcony" purchased from your gallery.

Thank you for your kind assistance.

Sincerely,

Sydney Wragge
Sydney Wragge

*Dawn is
Coming
out*

*ins. val. \$5500
6000*

that would be best & you could deal with him better than I.

Sorry about the "forward" note from Steve. The letters were sent by a mailing & tipping service. Even the signature is a phony!

Expect to go to N. Y. after March 15th but will
let you know exactly when we'll be there to get
pictures for B. U.

Regards from us both
Sincerely,

Don't let her know we're

Sylvia

Leo S. Guthman

March 7, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just returned from Florida, where I attended a meeting at Boca Raton. Found your letter, telling me about your coming visit to Chicago, which delights me no end.

Also, I am glad to know about the picture that I selected. As yet, I haven't seen the photograph, but I undoubtedly will, in due course.

Looking forward to seeing you. With the warmest of regards.

Fondly,
Leo

2629 So. Dearborn Street
Chicago 16, Illinois

113 Monroe St
Newark, N.J.
March 7, 1960

Mrs Edith Halpert
Downtown Galleries

Dear Mrs Halpert,

A while back I visited The Newark Museum and was greatly impressed with the work of Mr Max Weber. I then wrote to Mr Weber and included \$100.00 asking him to please send me one of his small paintings. I realize his paintings must be quite valuable but since my funds are limited I cannot afford to pay much more.

Mr Weber was kind enough to explain that he does not transact any business except through you at The Downtown Galleries and suggested I contact you.

If you have any small paintings in this price range I would greatly appreciate your writing me and I will arrange to visit your gallery.

Sincerely yours,
John D. Frisoli

February 27, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

What a heel I turned out to be.

Believe it or not I have not had a moment to indulge in letter writing nor for that matter in anything else.

As a matter of fact I just wrote a note to Benson as it was only during the past few days that I have had an opportunity to think about the situation at all. I explained to him when I was in California that I rather feared the responsibility of a permanent connection which in his case involved a serious break with a certainty — without an opportunity to experiment for a period of time to ascertain whether or not such a connection would be advantageous for both of us. I am hoping that he has some reason for coming to New York on museum business so that we can discuss the matter further.

I am delighted that you having success with your Spanish Masters exhibition. How about sending the little woman a catalogue so that I can check up on your selection?

I am delighted that you are happy with your work and agree with you that your friends' enthusiasm/is not based on /(including mine)
friendship. Keep up the good work.

And so,

As ever,

EGH:ph

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Large color reference. Living: Am. Art Port folio - now Don. Graphic Inc.

- ✓ Marin, MAINE ISLANDS, 1922
- ✓ Marin, DEER ISLE ISLETS, MAINE, 1922
- ✓ Marin, SUNSET, 1914

The Phillips Collection, Wash.
collection unknown **
Whitney Museum of American Art,

- ✓ O'Keeffe, AUTUMN LEAVES, undated

collection unknown **

other artists in series

- ✓ Weber, SUMMER, 1911
- ✓ Kuniyoshi, I'M TIRED, undated 1938
- ✓ Zorach, FIVE ISLANDS, undated
- ✓ Kuniyoshi, JAPANESE TOY TIGER AND ODD OBJECTS, 1932
- ✓ Spencer, STILL LIFE, undated
- ✓ Karfiol, LAURENT PONY CART, 1934
- ✓ Sheeler, AMERICAN INTERIOR, 1934
- ✓ Dove, MARS, ORANGE AND GREEN, 1935

Whitney Museum of American Art
collection unknown ****
collection unknown ***
Collection of Dr. Harry Blutman *
collection unknown *
collection unknown *
collection unknown **

* in the collection of the Downtown Gallery at the time the reproduction was published

** in the Collection of An American Place at the time the reproduction was published

*** in the Collection of the artist at the time the reproduction was published

**** no information on the collection then or now

✓ Study for Nocturne	350	00
✓ Harpie 1951	180	00
✓ Homage to Rilke 1959 (Private Collection)	NFS	

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 · SA 2-2452

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March 8, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st St.,
New York City 22

Dear Mrs. Halpert:

Enclosed is the now completed itinerary for the Abraham
Rattner Retrospective, which, thanks to all your cooperation,
is delighting the Middle-west.

Best regards.

Sincerely,

Robert H. Luck
Special Representative

encl.

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

Dictated but not read

March 4, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of February 23. I don't quite understand why you think that the note on the O'Keeffe picture should be paid at this time. If you remember the deal, I told you, and as I understood it you told Miss O'Keeffe, that the only way that I could purchase the picture conveniently at that time was to give a note and pay for it after May 6, 1961, at which time I would receive a distribution of funds. I would not have purchased the picture at that time if this had not been an agreeable arrangement. I understood that you had cleared this with her, and that it was entirely satisfactory with her and, in fact, that she would just as soon get paid in a later year when she might not have as high a taxable income as she had at that time. I think that we should stay to this agreement, and it would be very inconvenient for me to pay for the picture before that time, and I planned on it that way.

I'll try to get by and see you on my next trip to New York, and if you have any further thoughts, we can discuss them then. In the meantime, I hope that things are coming along well for you. With kindest personal regards,

Sincerely,

Tom per flh
Tom Slick

flh

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SMITH, KILPATRICK, CODY, ROGERS & MCCLATCHY

HURT BUILDING
ATLANTA 3, GEORGIA

March 7, 1960

MARTIN E. KILPATRICK
WELBORN E. CODY
ERNEST P. ROGERS
DEVEREAUX F. MCCLATCHY
LOUIS REGENSTEIN, JR.
HARRY S. BAXTER
A. O. CLEVELAND, JR.

GEORGE B. HALEY, JR.
THOMAS C. SHELTON
BARRY PHILLIPS
HARRY J. MEHRE, JR.
WILBUR BRANCH KING
MILES J. ALEXANDER
HAROLD E. ABRAMS
ROBERT G. HUNT
WILLIAM W. COWAN

HAROLD HIRSCH
4261-1939
MARION SMITH
0554-1845
A. STEVE CLAY
0905-1846

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Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Our "Victory" arrived Saturday, and both Helen and I are even more excited and delighted than when we saw it in your apartment. We have not yet decided exactly where we will place it, nor do we have a stand, but it is beautiful in our home and we are more happy and pleased than we can tell you.

Helen and I are looking forward impatiently to seeing you again on our next trip to New York.

With warm regards -

Yours,


Louis Regenstein, Jr.

LR:esm

P. S. Is there any news on the statute of the young girl that you were handling for the Probate Court in San Francisco?

L. R., Jr.

[May, 1960]

Memorandum from Edith G. Halpert

Although photos have not
as yet arrived, catalog is about
to go to press. May we use your
framed and signature
catalog? Please wire collect
thanks and regards.

Edith Halpert

→ Teleg. to Harry Amman
Warner Art Center
Minneapolis, Minnesota

March 5, 1960

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Edith and Mickey:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blush and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

YELLOW PAD is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

RM:la

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INTERNATIONAL ADVISORY COUNCIL, INC.

International Project Management

WOODROW WILSON HOUSE

45 EAST 65TH STREET, NEW YORK 21, N. Y. • LEHIGH 8-1717 • CABLE: INTADVISE NEW YORK

ETHEL C. SCHROEDER
PRESIDENT

March 3, 1960

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing to you because of your recent sojourn in the U.S.S.R.

We have a fund, which has been made available for the distribution of books to iron curtain countries. The material we send, individually addressed, is purely educational -- not propaganda. For instance, to doctors we send medical books; lawyers, law books, etc. For each category of individual the publications are related to his specific interests.

I am sure you are even more aware than I of the great need for such material in these countries. The program has been conducted in the satellite countries for the past few years, and we have received many letters of thanks and appreciation.

It has more recently been extended to the U.S.S.R., and what has been sent thus far has been equally well received. However, because of the high cost of books, and the somewhat limited amount of funds, we are anxious to send carefully chosen publications to carefully chosen recipients.

I would appreciate it if you would let me have names and addresses of individuals whom you met in Russia while you were there--with, of course, some indication of their special interests so we may send them the right things. If you agree, anything we send to an individual you know might be sent as a gift from you. Or, if you wish, it could be sent as coming from another source, whichever you prefer.

Let me know if you would like any further information. Also, in view of your understanding of this need, we would appreciate any thoughts you might have on how it might best be handled.

Sincerely,

Ethel C. Schroeder
Ethel C. Schroeder

P.S. I have discussed this with Messrs. Thomas McLaughlin and Joseph Miske, and they suggested I write to you.

BOARD OF DIRECTORS
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March 10, 1960

Dr. L. J. P. Wijzenbeek, Director
Genootschapsmuseum
Stadhouderslaan 41
Postbus 72
The Hague, Holland

Dear Dr. Wijzenbeek:

Yes, as you know, Dr. Sandberg was here and we had a very pleasant time making further arrangements in connection with the Shahn exhibition. I am now awaiting report of the photographs he has in his possession and hope that you will advise me as well about the photographs you have in file also. Immediately after I get this information I shall send additional prints for the final selection. The number will exceed the actual group to be shown as it is quite possible that some owners will not agree to lend the paintings or drawings in their collections. When I have the two tentative lists before me, I can suggest additions, marking comparable examples "A" and "B" in the hope that one of the two will be available.

As I advised you previously, Dr. Sandberg is to have a complete set of the serigraphs and the posters. I don't have a complete group of the latter in my collection but there are enough, I believe, to offer a good representation. From this material, which can be sent to Holland unframed and thus inexpensively, both institutions may exhibit only those it considers particularly desirable. I have had occasion to talk to several collectors and am sure that they will be agreeable to the arrangements.

Thus, as soon as I obtain the two lists, I shall send a complete report.

Again I wish to express my gratification that the exhibition will be held in Holland.

Sincerely yours,

EGH:pb

*Copy sent to
Dr. Sandberg
Amsterdam*

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*The Arts Commission of the City of Detroit
and the Trustees of the Detroit Museum of Art Founders Society
take pleasure in inviting you and your friends
to the opening view of the*

**RUTH AND JAMES O. KEENE
COLLECTION OF
AMERICAN FOLK ARTS**

*Tuesday evening, March 1, 1960, 8:30 to 11 p.m.
at The Detroit Institute of Arts*

**THE WOMEN'S COMMITTEE OF THE FOUNDERS
SOCIETY WILL ACT AS HOSTESSES**

JEAN DELACOUR
DIRECTOR

COUNTY OF LOS ANGELES

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

C. F. BEHNING
ASSISTANT DIRECTOR

March 9, 1960

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I hate to part with Davis' PREMIERE so soon, especially as it will have a key spot in a rehanging of the 20th century galleries I will finish in early April. But your request wins out.

The picture will be shipped by Railway Express with \$550 declared with the carrier on the crate. You will be billed for the pro-rata insurance premium by our Business Office.

We are delighted to hear the picture will be reproduced in color.

My best regards,

Sincerely,



James Elliott
Assistant Chief Curator
of Art

JE:ft

P.S. When you exhibit the picture, would you please list it not only as from the collection of the Museum, but also credit the Junior Art Council Fund through which it was purchased.

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February 27, 1960

Dr. Nathan Alpers
329 Veteran Avenue
Los Angeles 24, California

Dear Dr. Alpers:

As I am very eager to see the head of MOSES by William Zorach in the Temple located in Los Angeles, I am sending you a photograph of this sculpture, which, incidentally, appears on the jacket of the John I. H. Baur book entitled WILLIAM ZORACH published by Praeger earlier this year. Perhaps several members of the congregation can chip in. Under the circumstances — with the assurance that the sculpture will be given to the Temple — we would make the 10% reduction customary in connection with museum sales.

Enclosed also is a photograph of the O'Keeffe which interested you.

It was so nice meeting you and Mrs. Alpers. I deeply regret that I did not have the opportunity of spending more time with you and look forward to another visit in the near future.

Sincerely yours,

RGH:ph

Send photos
3/3

February 27, 1960

Mr. Savaine Bart
Art Department
Henry Ford Community College
4554 Lois Avenue
Dearborn, Michigan

Dear Mr. Bart:

As agents for Ben Shahn, we wish to advise you that the artist is on an around-the-world trip and will not return to the States until August.

However, if we can contact him en route — his schedule is indefinite — we shall be glad to forward your letter to Shahn. There is only one positive date, and that is July, when he expects to be in Amsterdam where a one-man exhibition of his paintings and prints will be current at the Stedelijk Museum.

Sincerely yours,

EGH:ph

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March 11, 1966

Mr. Jerome Allan Denson
2260 East Ocean Boulevard
Long Beach 3, California

Dear Mr. Denson:

I am glad you agree that it would be best for you to see the gallery and to have our conference right on the premises so that you can study the situation and get a direct picture of it.

Unless you have other arrangements in mind, I shall be very happy to put you up in a vacant apartment (furnished) that I have in this building. Because Felix Landau will be using it from March 18th until the middle of the following week, I think the best time would be March 28th, if you find that convenient; otherwise April 10th or 16th will do — but the sooner the better.

Thanks for sending the catalogue. I received a copy a few weeks ago but was not distressed because most of the artists included in the exhibition lived on the mainland — or possibly all — and were already connected with New York galleries. However, I appreciate your thoughtfulness.

And so, I hope to hear from you shortly.

Sincerely yours,

EGM:pb

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March 11, 1960

(Dictated
March 10th)

Mr. and Mrs. Edwin Gilbert
9 rue Sedillot
Paris 7, France

Dear Virginia and Gile:

Just before I left my office for more work on the floor above, I received a call from Esther Rattner and later chatted with Abe as well. They arrived today and I hope to see them tomorrow evening to get more detailed reports although I am having a large dinner party and will have to make another date with them for any private conversation. However, I shall get some first-hand news of the Gilberts, the new expatriates.

They both sounded so tired and so very happy to get home that I doubt whether it was just the four-day voyage which they claimed was very rough that was the cause. I do hope that Abe will decide that, as you suggested, the time element involved in an outside project like the stained-glass window, to say nothing of the agencies that accompany such projects in relation to the architect, the money sponsors, and the disturbing criticisms, are not conducive to the best creative work nor as remunerative as the contract indicates. Perhaps he will now go back to painting, a process which is natural to him and involves only the e-boring agencies in any creative work one has as a calling.

From time to time I read a scientific, highly intellectual work in relation to the creative process. It sure gives me a laugh and I can well understand that what I have to say on a few occasions when I address a group of psychotherapists can be most irritating to them. Observation and close relationship with artists has convinced me more and more about the third process which I introduced and which caused such furor in every instance. As a matter of fact I had a most interesting time with several analysts in Honolulu when we discussed the subject in the relaxed atmosphere there where we could really discuss it without any violent prejudice on either side. I have had some subsequent correspondence. And so, now that the Rattners are back I will have some lovely fresh problems with them although I am sure that they will be delighted with the reports of the sales which were effected during their absence. The increased recognition and the dough will cheer them up no end, I am sure.

Boy, did I want to join you in Rome. I can't think of anything I would rather do as I am really dying to see you and I did so enjoy my stay in Italy. However, I always have work to do and as a matter of fact have a couple of dates, one in Sarasota late that month, followed by another trip to Chicago. I plan to give myself a three-day holiday in between basking in the sunshine (if any) on the Florida beach, after I get through with two talks in Sarasota.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3767

March 12, 1960


Mr. Julius S. Canner
72 Crofton Road
Waban 68, Massachusetts

Dear Mr. Canner:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled LUTE AND MOLECULES by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unframed.

Sincerely yours,



3/16/60

EGH:pb

Dear Miss Halpert —

Thank you very much —

However, I obtained a copy of the print in an exchange for something I had that another dealer wanted.



The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I should like to express, on behalf of the Board and myself, our deep gratitude for the loan of a very handsome part of your collection.

The exhibition has aroused a great deal of interest; several people whose opinion I respect and value have told me how delighted they were to see a whole group of works by important American artists not represented in our collection.

I have discussed the exhibition at some length with the members of the Committee on Works of Art. I think they are also aware that the works in the exhibition fill a sorry gap in our collections.

You were most kind to see Mr. Dorra, Mr. Barnet, and myself the other evening in New York, and to express your views as frankly as you did. I do want to keep you informed of developments at the Gallery and of the progress we are making. I also think that your advice and guidance will be most useful. I hope that from time to time I can see you and discuss Gallery matters.

Again, heartfelt thanks.

Yours sincerely,

B W
Director

HWW/as

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March 12, 1960

Mr. Milton M. Grossman
9000 Sunset Boulevard
Los Angeles 46, California

Dear Mr. Grossman:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled **LIFE AND MOLECULES** by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unframed.

Sincerely yours,

EGH:ph

The Chase Manhattan Bank

ROCKEFELLER CENTER BRANCH
ROCKEFELLER PLAZA AT 49th STREET
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

New



York

March 14, 1960

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is the note drawn by Allen Kander
which we discussed today. I hope that the S. S.
Sampliner Company does a good job for you in collecting
the few bad debts you have accumulated.

Very truly yours,

Walter F. Wimer
Assistant Treasurer

Enclosure
WPW:NMc

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4 March 1960

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

*I am putting this in the mail now although
our list aren't quite ready. The list
will be sent out early in the week. Sorry
to be so late - - Martin*

Dear Edith:

I have had to delay writing for awhile because of another show I found myself working on. However, I am sending you my revised lists with the additions and deletions resulting from our last session. I have made every effort to incorporate your excellent suggestions whenever possible. I am a little concerned about the number of Sheelers and I have dropped a few. I am sorry to say that the Sarah Roby Collection is touring the country coincidental with our own exhibition and that eliminates "Fisherman's Wharf." However, the 1956 "On a Shaker Theme" is my choice for the later picture. You will notice that I will still have seventeen Sheelers--probably too many but a few of these may not travel beyond the Center.

I think that the O'Keeffe list looks pretty good as it stands and I hope that I can get all of those loans. The Spencer list is solid. The Demuth list is also okay and I am writing on some of the additions that you suggested. The Dickinson list is still decidedly weak. I wonder if you could once again give me the exact title, size, date, etc., of your Dickinson pastel and the same for John Marin's, Dickinson BRIDGE picture. Are photographs available? I will also write to Columbus for photos of their Dickinson. I do not feel somehow that the Walker picture fits the show. I want to concentrate on the sharp edged architectural subjects with more "finish."

I still lack photographs of a number of works and if duplicates exist, I would be happy to absorb them; otherwise these could be ordered for us as I am trying to have a complete photographic record to use in writing the catalogue and the magazine article.

The section on media should be filled in as well as the size. Dates could be checked. As you suggest, I am sending you two copies of this list, one to be filled in and returned to me.

I received the list of color plates and am now trying to get the use of a number of these. I will keep you posted. I am also sending along a loan form to the Downtown Gallery and a separate one for your personal loans. Please sign one copy of each and return them to me. I still do not have Stephen Stone's address. You will notice that I included your Guglielmi which I think is an especially fine one.

It was extremely good of you to spend so much time with me again in New York. I enjoyed our last visit as I always do.

With best wishes,



Martin Friedman, Curator

MF:da

P. S. By the way, I still have not heard from Bill Lane and I sent him a Special Delivery letter. Unfortunately, we are depending upon him for major loans and he still does not reply. What should be done?

Information regarding sales transactions,
possible for obtaining written permission
d purchaser involved. If it cannot be
reasonable search whether an artist or
it can be assumed that the information
3 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

February 25, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Gallery is shipping Humanist and Schelomo by Jack Levine to Randolph Macon Women's College as you requested in your conversation with Mr. Williams. They will leave the Gallery tomorrow via Railway Express. Our insurance agent informed me that our insurance will lapse when the paintings leave the Gallery. However, Miss Williams at Randolph Macon assures me that they have already insured them for the exhibition and both transits.

We will be glad to ship Victory by William Zorach to Mr. Regenstein at the close of the exhibition. Again our insurance will lapse when the piece leaves the Gallery. Please let me know who will take care of the insurance, so that we can be sure that the sculpture is properly covered.

The rest of the exhibition will be returned to you as requested in Mrs. Baum's letter of February 9th.

Sincerely yours,

Mary E. Hoffman

Mary E. Hoffman
Registrar

P. S. The insurance placed by the Gallery will cover all the objects returned to you as originally planned.

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March 11, 1966

Mr. James H. Elliott
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Jim:

With all the storm and drang in the art world it certainly is a pleasure to get a touch of humor now and then. I adored seeing the gallery listed in Playboy and obtained a copy of that issue — and incidentally, what were you doing with all those dirty pictures? Don't you have enough nudes in the museum?

Many thanks for calling my attention to the smart crack.

Your card arrived as a coincidence because I had just written to Richard Brown asking whether I could have the Stuart Davis which you recently acquired, for a special exhibition I am arranging early in May. I hope the answer will be in the affirmative.

My very best regards.

Sincerely yours,

EGH:pb

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
February 26, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks so much for your note of February 16th and for sending me the copy of the Herald Tribune clipping. I can't tell you how happy I am that everything has gone so well. Betty Ecker is back now, and rarely have I seen anyone looking more radiant. I congratulated her, and I congratulate you. You have added a really new bright star to your already brilliant crown.

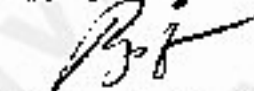
It will be interesting to hear from Harris Prior about his exhibition of "Ten Modern Masters of American Art". What we might be able to do about that one, I don't know, since we are almost unquestionably going to close from July 1st through the end of this year. I haven't yet been in touch with the Ford people, but I am writing them almost at once to find out about their travelling exhibitions.

I have never heard from Blanchette or anyone else that there was a Rockefeller Oriental Fund. I would love nothing better than to know something about it, since this is precisely the area in which we operate the most frequently. The Rockefeller Foundation has been very generous to us in our field work and other aspects of oriental cultural history, but you know how strapped everything always is.

Maybe a trip to New York isn't impossible. The museum directors are meeting in Hartford in May, and I would like to be able to get to one for a change. There are also one or two personal matters which have to be attended to, and the lure of your part of the world is very great indeed at this moment.

With many thanks again and all best wishes,

As ever,



Robert P. Griffing, Jr.

MAILING ADDRESS 900 SOUTH BERETANIA STREET, HONOLULU, HAWAII
TABLE ADDRESS HONOLULU

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 10, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for letting us have permission to reproduce paintings by Arthur Dove, C. S. Price and Charles Sheeler in The American Muse. I wonder if you would be so kind as to tell us the medium and date of the Sheeler painting^{so} that it will be properly identified.

+ Windows

In addition, I understand that we must obtain your permission to reproduce From the Plains, by Georgia O'Keeffe, owned by Mr. and Mrs. Stephen A. Stone. We would like to include it in the Muse and have obtained personal permission from the Stones. I believe, however, that reproduction rights have been reserved by your gallery on behalf of the artist. Since the book is for educational purposes, we hope reproduction fees will not be expected.

I shall be most grateful for your assistance.

Sorry to bother

you so often!

Sincerely,

Henri

Henri Dorra
Assistant Director

HD/rb

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March 10, 1960

Miss Mary E. Hoffman, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Miss Hoffman:

As I mentioned during my visit to The Corcoran Gallery and subsequently to Mr. Stephenson when he supervised the return of the paintings to us, the Max Weber SABBATH was damaged en route to Washington. I checked our photographic record and pointed out the damage to Mr. Stephenson.

Since you carried insurance on these paintings, may I suggest that you report this accordingly. Unfortunately I did not have an opportunity to check the items delivered to the warehouse and although I had hoped to get there long before this I have been much too busy to leave the gallery. I hope it will not be too late when I get around to it.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

10 March 1960

Mrs Edith Gregor Halpert
32 East 51
New York 22


Dear Edith,

My appraisal for evaluation of the painting by Karl Zerbe entitled PENNYGAFF (29x34: encaustic: 1945) would be \$2500.

If you have a photograph of this work, I would appreciate your letting me have the number so that we can add it to our files.

Again, thank you for your generous cooperation in connection with our THE IMPORTANCE OF THE SMALL PAINTING exhibition.

Sincerely yours,


LEE NORDNESS

LN:oln

831 Madison Avenue : New York City 21 : TR 9-2250

Dear Edith:

Kirsch
Mrs. Alex
March 9, '60
Thank

Just a line to say
for all your help - I've got
the show unpacked and hung
last Saturday, and it looks very
well - perhaps a bit crowded
in the 45' x 50' gallery, which
is very well-lighted -

You can see by the catalog
cover why I wanted to
be sure we get the Shahr
Sengraph -

Also please note that
Emily Genauer is coming out
to speak on March 22 -

I'm on duty at times
now until March 28, but
home for weekends - best wishes

Dorothy K

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Jewish Community Center

OF MILWAUKEE



1400 NORTH PROSPECT AVENUE • MILWAUKEE 2, WISCONSIN • BROADWAY 6-0716

March 9, 1961

Officers

Bernard Solochek
President
Ben Barkin
Vice-President
Mrs. Maurice Ritz
Vice-President
Arthur Saltzstein
Treasurer
Julius R. Atkins
Secretary
Meyer Bass
Executive Director

Miss Georgia O'Keefe
Abiquiu, New Mexico

Dear Miss O'Keefe,

The Art Exhibit Committee of the Milwaukee Jewish Community Center has scheduled an exhibition for the month of May entitled, "Wisconsin Heritage Show", comprising the works of living Wisconsin artists, by birth or education, who now reside outside the state.

This exhibit, the first of its kind in Wisconsin, has met with enthusiastic response by the press, educators, and collectors in this region and is being offered as a cultural service to the community at large.

We are pleased to inform you that your name has been included on our list. In an effort to make the show more meaningful to the viewers and to the press, it is important that you send us a complete biographical sketch.

Since we are a Red Feather Agency and work on a limited budget, which includes full insurance during the exhibit, it is necessary to minimize our expenditures. Therefore, we are also requesting information regarding the location of recent works of yours owned by individuals in this area so that we may show them.

We anticipate a reply at your earliest convenience.

Sincerely,

Jennie Z. Levin

Jennie Z. Levin (Mrs. Manuel)
Chairman, Art Exhibit Committee

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[Yor. 1960]

Memo from Lawrence Allen

TELEGRAM

Welcome to use my foreword and signature

We had already wired details of painting
shipment. Will start tracer from this
end.

H. Arnason

Mr. Frederick S. Wight

March 10, 1960

- 2 -

Felix is coming up for the Tazas exhibition. I thought it was time that I had a guest sculptor before I go off for a talk and a vacation in Sarasota.

You had better start planning an exhibition which takes you to New York. It has been a mighty long time and it would be swell to see you.

As over.

EGH:pb
Enclosures

Now and then of your most recent work.
 were fascinating. I hope you will send me a photograph
 I followed -- I was in conversation with you and
 read her last article in the Saturday Review -- a suggestion that
 and a visit to the gallery about a week ago, suggested that I
 evidence here -- I mean in New York -- and when Katherine had, dur-
 in addition and a ministerial figure. There has been considerable
 that I heard in the cold little air a change in face, a change
 since we were last parted, the look on her face as she viewed the fact
 terribly I think it would be well to wait until after that occa-
 background for the painting.
 The artist chiefly looked good to me and should make a fine
 interested in hearing about the reactions of the public.
 two answers shown some very good to me and I am particularly
 interested problems which I know into your lap as well. The
 despite all your responsibilities and those still little
 I am truly delighted that you find time to go on painting
 29th but also myself as well. So much for the business
 here to report myself not only because I am doing you in the
 be awfully nice to get this letter back early of finally as I
 of my original correspondence to be enclosed as well. It would
 from Katherine Baker. I am also dispatching a report for a copy
 As you requested I am enclosing a copy of the most recent letter
 on my birthday late into the night.
 he attended to evenings and here I am telling myself to do so
 with many psychic visitors. Thus the gallery work has to
 of the press, artists, young collectors, and some odd and
 information center, with various personnel, visitors, members
 about 25% of my time daily is given over to the duties of an
 matter of fact I hope a reason for two weeks and found with
 or I have more with them than I have in the past. In a
 During my painting with David and the old one is something of

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H. H. H.
February 27, 1980

Mr. Abraham Lerner
24 East 67th Street
New York, N. Y.

Dear Mr. Lerner:

Between the trip to Hawaii and the exhibition which followed, I was so involved that I did not get a chance to plan for the meeting we had discussed.

Now that life in the gallery is taking on a more normal tempo, perhaps you, too, will find it convenient to spend a quiet evening discussing our mutual experiences. I seem to be free Monday, Tuesday, and Wednesday evening, and hope that one of these will coincide with a free evening for you. I should very much like to have you come to dinner so that our conversation would not be interrupted by business calls.

Won't you please let me know if and when it will be convenient for you.

Sincerely yours,

RM:pb

February 27, 1900

Mr. Sanford Low
Andrew Street
Southington, Connecticut

Dear Sandy:

Don't you ever come to New York?

I am so eager to see you and to get rid of a little
package someone left for you.

How about it?

My best regards.

Sincerely yours,

ECM:ph

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March 2, 1966

Mr. Charles Meyers
Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Mr. Meyers:

Mrs. Halpert has asked that I acknowledge with thanks
your letter of February 29th.

For some years now The Downtown Gallery has pursued a
policy of concentrating on the regular roster of artists
whose names are printed below although this was not so
in former years. There are, however, as you undoubtedly
know, a very great many galleries both in New York and
elsewhere that are always eager for new talent and among
them you should have no difficulty in establishing a
congenial association.

With all good wishes and thanks for thinking of us,

Sincerely yours,

Margaret M. Debeock

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purchaser is living, it can be assumed that the information
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TV KEY

INC.

Newspaper Preview Service

28 EAST 56TH STREET • NEW YORK 22, NEW YORK • PLAZA 5-1171

STEVEN H. SCHEUER

*President**March 12, 1960*

*Miss Edith Halpert, Director
Downtown Gallery
32 East 51st St.
New York, N. Y.*

Dear Miss Halper:

I have just returned from a brief trip to California and find your letter of February 23rd upon my return. Suffice it to say that I am anxious to know whether you have heard anything further about the availability of Shahn Serpgraph of Sacco & Vanzetti that I had requested. I shall be most grateful if you can manage to track one down for me somewhere.

Hoping to hear from you at your convenience, I remain

Cordially yours,

Steven H. Scheuer
Steven H. Scheuer

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FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007
Cable Address: FAIRHIN CHICAGO

March 5, 1960

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Gentlemen:

Enclosed is a check in the amount of \$2,700, which represents
payment for the following:

John Marin The Harbor I, Deer Isle, Me. watercolor
\$3,000 less 10% discount

*PA
Michael*

Sincerely,

S.H.G.

Fairweather Hardin Gallery

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purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

65-
42
3250
50
65
3800

unprecedented peaks. I wish I could help you by furnishing statistics and hope to do so within the next few months when I gather them for something I am working on at present. But at the moment my figures are too incomplete and I don't want to mislead you.

When you are in Rome, I wish you would stop in at the American Academy, which, by the way, has one of the most magnificent views of the city. There is a young sculptor by the name of Jack Zajac who may have a studio there. In any event his address is

We are having a one-man guest exhibition of his work opening here on March 21st. I am very much excited about what this youngster is doing and hope the New York audience will feel as strongly as I do about his contribution. With my own artists off on vacation sprays I am obliged to go afield. Zorach has been gone for some time vacationing in Guatemala and Shahn is traveling around the world with a schedule which will take seven months. We have no paintings of his for sale or exhibition and at this point I really don't care very much. Zorach of course deserves a rest and as a sculptor there are always additional casts available for show.

Please send me snapshots of the three gorgeous Gilberts and write very soon.

Lots of love,

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March 11, 1960

Mr. Stewart Rickard
stewart rickard gallery
108 Macgregor Street
San Antonio 5, Texas

Dear Mr. Rickard:

I note from your last letter that you would like to have a few of the Shahn prints very shortly in time for the April exhibition rather than wait for a larger show in October.

At present we can spare the following serigraphs:

CALABANES	50.
MASK	110.
PLEIADES	110.
LUTE AND MOLECULES (color)	175.
ALGERIAN MEMORY	35.

Our regular commission to dealers is 10% on paintings and sculpture and 15% on graphics.

Before sending the prints to you, I want to make sure that the arrangement is satisfactory. Will you therefore reply at your earliest convenience. The prints are sent unmatted and unframed. They are placed in a corrugated roll with the postage charges collect, so I shall await your reply before mailing these to you.

Sincerely yours,

EGH:ph

W

5159 34th Street, N.W.
Washington 8, D.C.
February 26, 1960

Dear Edith:

When I called Mr. Vigtel at Corcoran this morning, he informed me that the two Levines were going out this morning by Railway Express and that he had been in touch with Miss Williams and this was what they had decided to do. So contrary to your expectations, everything was taken care of.

I am returning the letter and telegram relating to this matter for your files.

Corcoran will be glad to send up the catalogue cuts (if the printer still has them) and Vigtel was going to call the printer right away.

The Corcoran truck will be in New York on Tuesday, March 2nd, in the afternoon. They expect to stop at the gallery first and then go to the storage. I asked them about the time and you don't have to worry about an early morning call. Keep Bill around in the afternoon so he can ride up to the warehouse with them.

I told Harry and Patsy what a wonderful speech you gave and that you were writing to Patsy.

See you March 7th -

Nathaly

ing information regarding sales transactions, responsible for obtaining written permission and purchase invoice. If it cannot be a reasonable search whether an artist or not, it can be assumed that the information is 60 years after the date of sale.

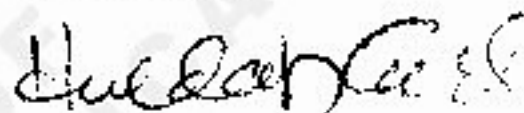
February 25th, 1960

Mr. John Marin Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

I apologize that your letter of January 25th has not yet been answered. Would you please have the two frames repaired and send me the bill?

Sincerely,



Huldah Curl
Director, Sales and Rental Program

EDMUND J. KAHN

1240 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

March 1, 1960

Miss Edith Heilpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

Douglas MacAgy was at the apartment last week and looked at some cracking which is occurring on "California 1957" — it is my opinion that possibly this has resulted from the lack of humidity in the building, both the air conditioning and the heating seeming to us to be quite dry. Doug said he would see you in Florida next month and thought the matter could wait until he had discussed it with you, after which I shall be glad to send the painting where you direct for repair. Needless to say, I am heartsick over this — seems that everything I do as an art collector is wrong.

Doug also mentioned that Charles Sheeler has been ill — I am sorry to learn of this and will appreciate your letting me know how he is doing.

Should I get to New York I shall drop by to see you; nothing is necessary on your part at the moment but after you have talked to Doug, I shall be interested in hearing what you and he think I should do.

With best regards, I am —

Sincerely yours,

Edmund J. Kahn

EJK:bla

cc: Mr. Douglas MacAgy
Dallas Museum for Contemporary Arts
3415 Cedar Springs, Dallas 19

AIR MAIL

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

This is quick & off the top of my head
↓

March 1, 1960

Dear Edith:

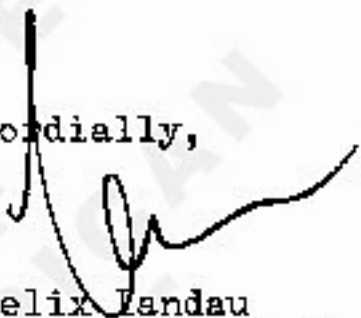
From the very first Jack Zajac has had a very strong humanistic point of view, a great feeling of compassion and a preoccupation with the fundamentals such as life and death, *the elements, etc.*

His themes in paintings have always dealt with allegorical references--he has used subjects such as birds of prey and paintings of the ocean, for example, *to human nature, human life in general.* Jack has also always used a great deal of religious subject matter in his work, but I think with a much broader outlook.

It is very natural that, when in Spain and Greece he encountered the sacrificial rituals connected with religious holidays, they made a very deep impression on him.

I don't know if I've made myself clear, but my point is that he has used Christian history as an illustration of human behavior much more than for its own sake.

Cordially,


Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

FL:mm

Edith - I don't know if you're interested, but I am sure Peter Fey would love to write a preword for your catalogue.
ff.

February 27, 1968

Mr. F. M. Hinkhouse, Director
Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Dear Mr. Hinkhouse:

Thank you for sending us a copy of the catalogue "Aspects of the Decort." I was very much impressed with the contents of the exhibition — and would very much appreciate having three additional copies of the catalogue — one for each of the two artists, Davis and O'Keeffe — and another one for our files.

Our bookkeeper has called my attention to the fact that these two paintings were shipped to us with express charges collect. As it has always been customary for the consignee to assume all the expenses, it occurred to me that there must have been an error made by your shipping department. The sum involved is very unimportant but we hate to establish a new precedent.

I hope I shall have the pleasure of seeing you again in the near future — on your next visit to New York.

Sincerely yours,

EdH:pb

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February 27, 1960

Mr. Sander Feldman
220 West Rittenhouse Square
Philadelphia, Pennsylvania

Dear Mr. Feldman:

Several days ago Mr. Lawrence Allen sent you a copy of a
letter addressed to Mr. Leary.

In this letter he mentioned the fact that an effort to
deliver the Spencer and pick up the Demuth had been made
on three occasions and that several telephone calls followed
in the hope of contacting Mr. Leary.

Since you decided not to retain the Demuth we are very eager
to have it in our possession. Two major exhibitions of this
artist's work are now being planned and in both instances
the museum director wishes to see this example as well as
the others.

I shall be most grateful for your cooperation.

Sincerely yours,

RGH:ph

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE AM 2-1885
WICHITA, KANSAS

316 East 66 Street
New York 21, N.Y.

February 29, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

It is necessary to make a new appraisal of The Roland P. Murdock Collection. I am listing titles of certain works purchased of you with the valuations you placed on them in 1957.

Will you please write in the valuations as of 1960 in the spaces indicated upon both copies, sign and return them to me?

Thanking you for the favor and your cooperation,

I am

Sincerely,

Elizabeth S. Navas

Elizabeth S. Navas
Trustee, Louise C. Murdock Estate

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3/10/60

Dear Aunt Edith,
I am writing to thank
you for the picture you
gave me. It is very
pretty and I am going
to hang it over my
bed. I especially like
the picture because it
is of Newtown and
you are in it. Thank
you, again, for it.
I hope to see you
soon.

All my love,
Patsy

RICHARD E. SHERWOOD
SUITE 800
432 SOUTH SPRING STREET
LOS ANGELES 13, CALIFORNIA
MADISON 4-2811

March 8, 1960

the Downtown Gallery, Inc.
32 E. 51
New York 22, N.Y.

Dear Mrs. Halpert,

Enclosed, per your bill, is my check for \$950 for the Stuart Davis work. As you know, Dorothy and I would very much like to acquire a larger Davis painting. We trust you will inform us when something becomes available.

We are likewise enthusiastic about the Oerman portrait and assume that our offer will be acceptable.

I have been thinking about candidates to run your proposed "Committee for Free Expression in the Arts," and will write at length on this matter before long.

Dorothy joins me in sending best personal regards.

Sincerely,

Dick Sherwood

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March 7, 1960

Mr. Martin Friedman
Walker Art Center
1710 Lyndale Avenue
Minneapolis, Minnesota

Dear Mr. Friedman:

The Charles Demuth painting, "Longhi on Broadway", was reproduced in color in a Worcester Art Museum catalogue, "American Painting since the Armory Show of 1913", lent by the Lane Foundation. The size of the reproduction is 4 5/8w. x 6H.

Sincerely yours,

Mrs. Harry Baum

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AF A
March 11, 1960

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

Evidently I have a lot of competition in New York as your visits here are so short and snappy and as you know, I always enjoy seeing you. It was also great fun to meet the Battles. I hope that you will all come in singly or collectively in the very near future.

The little birds (whatever their breed) are being sent to you very shortly. If I can find photographs in my files of some of the other objects I shall forward them to you as well as reminders.

Indeed I shall communicate with Barbara Heldridge regarding the Fisher paintings as I am very eager to get more information about them. They are among my favorite landscapes in the folk art tradition.

I did locate the watercolor seashells and as I suspected, it was in the warehouse with my private collection. However, if you think that it is a desirable item for Williamsburg, I shall not be greedy and shall be satisfied with only one shell painting and that of a velvet which I have had for a great many years. One of these days I will send the watercolor to you on approval. It is really very beautiful.

Also, if you want to communicate with the Shell Company, I have no objection whatsoever. It is very thoughtful of you.

And do come back soon, and as you suggest, let me know ahead. My best regards.

Sincerely yours,

EGH:pb

ERNEST BROWN & PHILLIPS LTD.

THE LEICESTER GALLERIES

DIRECTORS
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LONDON, W.C.2.

Telephone: Whitehall 3375
Telegrams: 'Ofort, Lesquene, London'

- 2 -

Mrs. E.G. Halpert, New York.

1st March, 1960.

P.S. Since writing this letter I find that we require a further copy of 'Super Market' (black and white), which by accident has been sold to a private client, whereas the Victoria and Albert Museum had prior claim to it. As the client has collected the work and paid for it, could you please try and help us out by producing a copy for the museum.

Patrick Phillips

fly to Rome for about ten days where we hope to find a babysitter for Miss Holly, so that we can stroll about--I've always wanted to drop off a dozen bagels at the Vatican for the Pope. We wish like hell you hadn't done so much traveling, because how wonderful if you would fly to Rome and meet us the second week in April, what a ball that would be. Haven't you any gallery business in Rome? Or even better fly to Paris and we'll take you to dinner and then we'll all take the 2 hour flight to Rome...I can hear you curse me out, even now, as I make this proposal. However, Virginia and Holly and I miss you so very much, you can't blame us for urging you to meet us....I was much amused the other day, ~~xxxx~~ went to a garage to have car fixed, and the owner during our talk, said, pointing across the street, that that was where the poet Paul Valery lived and died, and then he asked me if I had seen the Van Gogh exhibition? This kind of dialogue from a garage man in Paris gave me a great charge since I recall too well the range of conversation with the Ford dealer in New Milford... Meanwhile, work on the novel proceeds very well, though the past week, has raised hell with my working hours. I plan, however, to put in double time next week to compensate for my hedonistic and errant life. Lynn Garrick arrived here in a few weeks to see us, and to cast an eye upon my manuscript to see if it really exists. Like you, he too loathes Paris (he only likes London), and I know he is very suspicious of "all them Frogs" who might corrupt his precious author, so that I shall enjoy considerable pleasure in showing him the splendid and bulky manuscript: I can only guess how far I have yet to go, and my guess, as I wrote you last time, is that I am roughly a little past the half way mark, which means roughly another six to nine months to go. If you have any free time (which I know you haven't) I'd appreciate receiving from you any new facts or data on the rise in American culture: art, music, books etc--these elements, as you know, are very essential to my novel. We went, on the garageman's advice, to see the Van Gogh show, which was compelling because we saw many original canvases never shown before, the ones which have been in the Soviet Union all these years; also fascinating was how the museum as a corollary to the pictures, devoted several rooms to a copious photographic and manuscript documentation of Van Gogh's entire life, beginning with the Birth Record and ending with pictures of Van Gogh's tombstone and grave; it was really a marvellous and painstaking effort, very artfully done. Where is Ben Shahn going? And how the hell is he able to paint if he is constantly on the move? Or doesn't he have to bother? Is he turning up anywhere around Paris? I ask all these unnecessary questions so that you will be obliged to write us very soon. We all send our love (and again hope you will surprise us in Rome).
Ever

Edwin Gilbert

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ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

R. E. PRITCHARD
CHAIRMAN ART COMMITTEE

3/3/60

Dear Edith,

Thanks for your note of Feb. 27th.
I haven't been to New York since early Fall,
the main reason being that after buying a
fine Sully portrait of his step-daughter, a Henri,
Gifford Beal, and an E. L. Henry, our funds were
rather depleted.

Also, teaching two days at the Loomis
School in Windsor, Ct., running this museum,
trying to get in some time to paint on my own,
and being involved in countless non-profit
art organizations both local and state wide and
various civic goings-on, I just haven't had
the time.

I am off Monday for a couple of weeks
in Florida and I shall surely see you either
the end of this month or the first of April.
I haven't the slightest idea what the small
package is? My curiosity is aroused.

My best regards,
Sandy

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 11, 1960

Mr. Peter Guenther
Exhibition Chairman
The San Antonio Art League
Witte Memorial Museum
Brackenridge Park
San Antonio 9, Texas

Dear Mr. Guenther:

Thank you for your letter.

Indeed we shall be very pleased to cooperate with you in an exhibition during your October 1960-May 1961 exhibition period. If you will let me know which month will be most advantageous for you I can start thinking about the matter accordingly. However, because Charles Demuth will be included in a major exhibition to be toured during 1960 (I don't have the exact dates), I shall have to wait until I get the final data, as I promised all the paintings we have available by this artist. Ben Shahn is scheduled for a one-man show in Amsterdam and in The Hague during the summer months. Fortunately we have a larger stock of paintings by John Marin. But if you are prepared to borrow from museums and private collections, I am sure we could accommodate you, especially if you can wait until November.

Meanwhile I hope to hear from you.

Sincerely yours,

EGG:ph

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE AM 2-1985
WICHITA, KANSAS

316 E. 66 St
N.Y. 21 N.Y.
March 7-60

Dear Edith:

The appraisal list came today, for which I am most appreciative. Since figures are more important than aesthetic qualities, perhaps Wichita may at long last appreciate the Murdock Collection.

Several times I have thought of speaking to you relative the last sad years — nearly four. I feel that I can not go into the cruel details, as talking about them would tear me to pieces. I have fought such a battle, really, against a nervous collapse. Carroll Hogan used your misunderstanding of the University of Wichita matter to build up a horrible situation. He lied over and over. Now that I won every court decision, the assistant City attorney has stated that he had been wrong, but said that Hogan had made him act as he did.

March 10, 1960

Mr. Edward L. Kamarek, Editor
arts in society
The University of Wisconsin
University Extension Division
Madison 6, Wisconsin

Dear Mr. Kamarek:

Thank you for your letter and the three copies of arts in society.

Indeed we shall be very glad to send you photographs for future portfolios. Would you make your selection from the names listed below, choosing at least three, so that we may have the final decision based on the material we have available.

Sincerely yours,

RCH:pb

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

March 1, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of February 27 and for returning my letter to Charles Sheeler dated February 4, 1960 to which you have agreed as Agent for Charles Sheeler.

I am proceeding now with the New York Graphic Society and I am asking them to send me a check to Mr. Sheeler's order and as soon as it comes I will send it on to you in accordance with our understanding.

Thank you for sending me a copy of Mr. David M. Solinger's letter to you of June 5, 1950. It was very interesting and represents our understanding of the copyright law as it applies to works of art. The only thing I question about it and which Mr. Solinger evidently is not too sure about has to do with weakening or destroying an artist's common-law copyright by reason of public exhibition over a long period of time. My understanding has always been that prolonged exhibition in a public gallery is in effect a publication of that work. In other words, as I understand it, there are two ways to publish a painting, namely to reproduce it in a book or newspaper and to

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Mrs. George C. Lee, <i>Massachusetts</i>	Mrs. Vanderbilt Webb, <i>New York</i>

3500
4500

HU 7-2046

February 29, 1960

Dear Edith,

Selig and I would like you to be our guest at dinner before we go on to the Opening of the Friends' Exhibition on Wednesday, March 16th. We are meeting for dinner at the Lotus Club, 5 East 66th Street, at 7:30.

Cordially,

R.S.V.P.
96 Merrivale Road, Great Neck

Andy Berman

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February 27, 1966

Mrs. Erica Kerady
Via delle sette chiese 290
Rome, Italy

Dear Mrs. Kerady:

Thank you for your letter.

Fortunately we have several copies of SUPERMARKET by Ben Shahn, still available. The price of this print is \$150. plus postage, and payable in dollars as we have no facilities for exchanging lire.

For your information, the print is executing^{ed} entirely by the artist, both the serigraph process and the insertion of color by hand with the stencil method. Incidentally, I forgot to mention that the same theme appears entirely in black and white and is priced at the lower figure of \$50.

I look forward to hearing from you.

Sincerely yours,

EM:pb

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March 5, 1960

Mr. Lloyd Goodrich
Whitney Museum of American Art
22 West 54 Street
New York, N. Y.

Dear Lloyd:

In conjunction with the forthcoming book on Stuart Davis, written by Rudy Blash and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 15th - and it will continue until June 4th.

HOGHEATER NO. 2 and ONE! IN SAN PAO are among the paintings reproduced in color. I am writing to ascertain whether you would lend these paintings to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pre-rate insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

WHL:z

March 10, 1968

Mr. Hermann Warner Williams, Jr.
The Corsoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your very nice letter.

Of course I am pleased that interest in the exhibition was sustained throughout its duration and that a number of people indicated their pleasure to you.

Indeed it is always a pleasure to see you and any time you feel like discussing your future plans I shall be very glad to contribute whatever I can in the way of suggestions or ideas.

My very best regards.

Sincerely yours,

ECW:apb

rior to publishing information regarding sales transactions, ascertainers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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March 8, 1980

Mr. Sydney Wragge
D. H. Wragge
550 Seventh Avenue
New York 18, N. Y.

Dear Mr. Wragge:

As you requested, I am listing below the current insurance valuation by Yasuo Kuniyoshi.

Yasuo Kuniyoshi DAWN IS COMING oil \$8000.

Sincerely yours,

EGM:ph

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March 5, 1960

Mr. Richard F. Brown, Curator
Los Angeles County Museum of Art
Exposition Park
Los Angeles, California

Dear Mr. Brown:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blesh and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

PREMIERE is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rate insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

MBL

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March 5, 1960

Dr. and Mrs. Milton Kramer
277 Park Avenue
New York, N. Y.

Dear Helen and Milton:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blesh and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date -- May 10th -- and it will continue until June 4th.

PLACE DES VOSGES NO. 2 is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

BHL

ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

March 3
1960

Dear Mrs. Halpert-

I have a piece of folk art I think you would be interested in. It is a carved wooden rooster, the mate I believe, to the "little wooden hen" plate 151 in Jean Lipman's "American Folk Art". This rooster has the original paint, black with dull gold around the head, red comb and wattles- the latter tin, - and the original glass eyes. It is, however, minus the tail feathers. Where they were joined is dark with age so I believe they have been missing a long time.

This comes, as did the little wooden hen, from the Spring collection in Sullivan, Maine. I want \$135. for it. If you are interested I would be glad to ship it down to you on approval as I am not coming to New York for the Coliseum show and not until the 71st Reg. Armory show, April 4th.

Sincerely,

Elizabeth S. Stokes

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 East 51st Street, New York 22, N Y

2/17/60

March 2, 1966

Mrs. Elizabeth S. Navas
316 East 66th Street
New York 21, New York

Dear Elizabeth:

I am very glad to supply the information you request. Enclosed you will find the two copies together with an original of our regular form the carbon of which we are retaining for our permanent files — for future reference.

Although I have hesitated for a long time to try to appease my curiosity I decided to take this occasion to ask — if you will — that you give some indication as to the reason for the complete break with me and the gallery. It has puzzled me all this time and I am sure it cannot be the fact that I made a critical comment to you during your last visit to the gallery. This normal procedure between people who have known each other so long certainly was an insufficient cause. In looking over the valuations in relation to the original costs, I feel that you should be congratulated on making such selections and as you know, I have invariably made this statement to the press and in my public talks, long before the valuations were so significant. Furthermore, I am very happy that we have been able to serve museums in all these years by offering them works of art which have proved themselves.

Since I am guilty of the faux pas I referred to above in stating a criticism to you, I suppose a second faux pas would be equally characteristic. I have been puzzled by the fact that your personal antagonism has been indirectly transferred to artists by way of ignoring either new examples by several of the painters represented in the Murdock Collection as well as exhibitions of new artists presented by us from time to time. I am not referring to additional acquisitions but merely to continued interest. You will be welcome here at any time and if you prefer I shall remain quietly in my office.

Sincerely yours,

EGH:pb
Enclosures

March 11, 1968

Mr. Robert O. Parks, Director
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Parks:

Thank you for your letter.

The Zajac exhibition of sculpture will be held at this gallery from March 22nd until April 9th, with a private opening, which I hope you can attend, on Monday, the 21st, from 5 to 7 p.m.

Zajac will not be present during his exhibition but I can let you know when he plans to be in New York after completing his current work in Rome. Felix Landau is coming on for the opening and will remain here for a few days.

I hope you will join us at the party, or, if that is not feasible, will come to see the show which we expect to be one of the highlights of the season — including some new work he has shipped from Rome for the occasion.

I look forward to your visit.

Sincerely yours,

RMH:pb

March 2, 1960

POV
8/6/60

Mr. William T. Steele
Progress Manufacturing Co., Inc.
Caster Avenue
Philadelphia 34, Pennsylvania

Dear Mr. Steele:

It was nice talking to you.

I have looked up our records and find that SEATED NUDE, 1942, pencil drawing by William Zorach, measuring 18 1/2" x 22", is for sale. The price of this drawing is \$350.

As you know, the exhibition is on tour, with the following dates scheduled:

Columbus Gallery of Fine Art, March 3-31

The Contemporary Art Center of the Cincinnati
Art Museum, April 20 - May 30

Thus the drawing will not be available until sometime in June. However, if you wish to have it in your collection, we shall be glad to advise both museums to place a star on the picture and if you like, have it credited to your name on the label. Won't you please let me know your wishes in the matter.

The Kuhn drawing you saw in the Christmas exhibition was withdrawn from sale at that time as it is the only example of Kuhn's work in this medium we have available and we learned during the show that there were none to be had. If I should break down in the future, the price will be \$375.

Sincerely yours,

EGH:ph

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 25, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

A more personal communication than the one enclosed. The Dove Exhibition left us in good shape, and I really think the San Francisco Museum has outdone itself, granted the month over-time that they took to pack the show and the apparent condition in which the items reached the owners. I am only too glad to clear your problem up and whatever damage there may be. If there is more, do let me know at the earliest as each time I think I am in the clear, and, more to the point, our insurance manager thinks he is in the clear, another item emerges.

I am painting furiously these days and since you liked some of the things you saw, I suspect you will like some of the more recent paintings, too. The Santa Fe Museum is giving me a show in April and I am down for a show at the Roswell Museum in the Autumn, also an exhibition in October here at Esther Robles. I am in two minds about so early a showing unless there were some chance of a show in New York later in the year, say the Spring of 1961. Does this timing sound right to you, and should I be angling for such an opportunity next summer or, all things considered, both in my own development and in New York, should I wait longer?

I just saw Felix who tells me that he has seen you, that you are in fine fettle, and that your Hawaiian exhibition had come off with flying colors. This is all splendid and has a much better sound than your mutterings of retirement that I occasionally hear.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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March 8, 1960

Mr. Raymond Han
235 West 103rd Street
New York, N. Y.

Dear Mr. Han:

Although the Hawaiian exhibition closed a few weeks ago, we retained the paintings to show to several out-of-town museum directors. I hope you do not mind the delay.

We are returning THE CHANGE to the Honolulu Academy and have the other paintings ready for delivery whenever you find it convenient to call.

In closing, may I thank you for your cooperation in participating in this exhibition. I am most grateful to you.

Sincerely yours,

EGH:pb

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 25, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have just heard from Katherine Baker of the San Francisco Museum of Art that there is more small damage reported for the Dove Exhibition. She writes me that she has heard from you of "superficial" damage to October, 1935, and that you would like the painting seen and restored by Sheldon Keck. She also mentions the frames of the eight small abstracts as being in dis-repair.

As we are handling the insurance, would you please write me or send me a copy of your letter to Katherine Baker and I will take the matter up at once.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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March 10, 1960

Mrs. Alan D. Crankin
Art Chairman
National Council of Women of the United States, Inc.
345 East 46th Street
New York 17, N. Y.

Dear Mrs. Crankin:

Thank you for your letter.

I believe I advised you that we have arranged for a one-man exhibition -- her first in New York -- representing a complete cross-section of paintings by Tsong Yu-Ho. It is likely that we would want to include the example you saw here entitled HAWAII but since there will be a number of others with the same title, I suppose it won't matter if a substitution is made. The catalogue will not be affected under the circumstances, but if you will let us know when photographs are required, I can plan accordingly.

Her exhibition at the Walker Art Center ends on March 27th but I wrote to Harvey Arnason suggesting that he send at least a half dozen of the paintings to us in advance, in time for your collection deadline -- March 29th.

I hope this arrangement will be satisfactory to you.

Sincerely yours,

EGM:ph

At the moment I am negotiating with someone who may solve my problem by joining me in the gallery and enabling me to do more of the outside work which interests me far more than selling art. I am really determined to taper off but there have been a great many reasons why I could not do this before and I sincerely hope that my new plan will develop along the lines I have outlined for myself.

The Julien Levys were here for dinner about a week ago and we had a very interesting evening. I have been unable to get to Connecticut although they extended a warm invitation shortly after you left with a permanent welcome to use their home as a substitute for yours. Julien is really working seriously at his book and has been involved in several exhibitions. Jean looks very cheerful and things seem to be going very well with them. At least that was the impression that I had.

I am very much impressed with your two French dames. It is very wonderful for Holly, I am sure, as she will never lose her second language. I'll bet she'll pick up Italian much more rapidly than you two old guys.

I was very much interested by your report that so many of the writers are finding France so congenial, I suppose as opposed to the artists who seem to be much happier in Italy these days. I am also surprised that James Jones succeeds in writing at all with the activities you describe in which he is involved late into the night. What did you think of his new novel which he read to you? Does the atmosphere stimulate new ideas or does it lend emphasis and a fresh perspective on the old? How goes it with your book? I am so eager to know. Let me know also Lynn Carrick's reaction to your bulky manuscript.

In reply to your query, you know how strongly I feel about the tremendous development along cultural lines right here in this old USA. As a matter of fact I had a very interesting two-hour chat with Sir John Rothenstein a few days ago and hope to hear more from him tomorrow night when he will be among the dinner guests. He travels quite a bit this time and was really overwhelmed in the way of art and specifically the appreciation and interest among so large a public. His visit follows that of Dr. Sandberg, the director of the Stedelijk Gallery in Amsterdam. He was a guest here about two weeks ago on his arrival, and subsequently, after his return from a ten-day trip to the Middle West. His reaction to the activities in the universities within the locale were simply extraordinary. He felt that our teaching in the cultural field was far superior to anything he had experienced abroad and he is planning to revolutionize the program in Holland. Strangely enough, we talked about Van Gogh and the many exhibitions which have been held. I also pointed out how much more intelligently the shows are organized these days. For instance — and I am not being chauvinistic — when the Gauguin exhibition was held at the Metropolitan Museum about two years ago, the entrance galleries were arranged along the line described by you in documenting his life, activities, art sources, and so on, with the most complete demonstration in the way of material. We have really matured. That is why I am so eager to travel more and to observe more with the growing realization that the public is forcing museums, universities, publishers of books, and music producers of films and in the theatre and all other fields of cultural endeavor, to offer more substance from every point of view. All in all I have real confidence in our future not only because the attendance in museums has long passed the record of our previous national pastime — baseball — and paperbacks are hitting

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 11, 1960

Mr. Richard B. Freeman
Head, Department of Art
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

A few days ago we received from the American Federation of
Arts receipt for the following:

Osborn - The Pileader
Mattner - Moses: He Broke the Tablets
Shahn - Late and Molecules #2

The other items consigned to you were returned but the
Stamos mentioned in your postscript was not included.

Also there is reference to the duplicate print of Late and
Molecules, to which you refer as "purchased." The book-
keeper seems to have no record of this and I would appreciate
very much the information so we can mark our records accord-
ingly.

I am so glad that the exhibition of Graphics has been successful
and that you plan to continue the project. Of course you can
depend on our cooperation for your subsequent shows.

My very best regards.

Sincerely yours,

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1960

Miss Mary MacGregor
Felix Landau Gallery
702 North La Cienega Boulevard
Los Angeles 46, California

Dear Miss MacGregor:

Please tell Mr. Landau that the entire edition of WHEATFIELD has been sold out but if one should appear in the market any time we will advise you accordingly.

Sincerely yours,

EGH:ph

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March 10, 1960

Mr. Gudmund Vigtel
Assistant to the Director
The Corecoran Gallery of Art
Washington 8, D. C.

Dear Mr. Vigtel:

This morning I received a letter from Mr. Regensteim reporting safe receipt of Zerach's VICTORY.

Since Mr. Regensteim paid the express charges and we took care of the insurance, I don't think it would be very nice to send him a bill for the packing. If you had to have this done outside and think we should be charged for it, please send the bill to the gallery.

Although the show has closed and we have no further transactions connected with it, I hope to have the pleasure of seeing you in New York from time to time when you make the big journey from Washington.

My very best regards.

Sincerely yours,

EGH:ph

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

March 9, 1960

Mrs. Edith Halpern
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

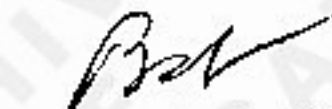
Dear Edith:

I am sorry to bother you, but an outfit called Allied Publications has asked permission to reproduce the Raymond Han picture "The Change" in color in a forthcoming survey of prize winners from American exhibitions.

Before we sent the pictures themselves to you, we sent transparencies ahead. If you still have the one of Raymond's painting, would you be good enough to send it back to me for this purpose?

With best aloha even though hastily,

Very sincerely,



Robert P. Griffing, Jr.
Director

RPG:ly

MRS. MILTON LOWENTHAL
1150 PARK AVENUE
NEW YORK 28, N. Y.

March 7, 68

Dear Edith,

We will be happy to let
you have "The Meadow Pond".
Let us know when you
require it.

As ever yours,
Edith & Mickey

March 12, 1950

Mr. Hanford Henderson
3609 "T" Street, N. W.
Georgetown
Washington, D. C.

Dear Mr. Henderson:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled **LUTE AND MOLECULES** by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unframed.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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March 10, 1960

Mrs. Robert H. Miller
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mrs. Miller:

After receiving your letter of February 16th we decided to wait until the bank statement reached us to make certain that someone did not slip up in omitting the entry of a check when making the deposits. Now we are certain that only one was received -- the one that I returned to you with my endorsement.

Thus, I would suggest that you void the first check and send us a duplicate to straighten out the transaction. No doubt by this time you too have had occasion to have the bank statement checked.

I hope you will have occasion to come to New York soon as it as it will be so nice to see you again.

My best regards.

Sincerely yours,

EGH:pb

February 27, 1960

Abraham and Straus
Brooklyn 1
New York,

Gentlemen:

When the carton containing 1 set of Contemporary China which you delivered to Mrs. Edith Halpert, 32 East 51 Street, New York 22, was opened, she found a dinner plate broken. Will you kindly have this replaced. Also, if you have salad plates for this set will you kindly send 8 C.O.D. to the same address.

The information on the sales slip is as follows:

Dept # 653e
9609-73
2-18

Thank you for your courtesy.

Sincerely yours

March 12, 1960

Mr. Charles Boone
Kohler Hall
Feldwin-Wallace College
Berea, Ohio

Dear Mr. Boone:

We were advised by the Print Council of America that you were interested in obtaining a copy of the serigraph entitled **LUTE AND MOLECULES** by Ben Shahn.

We have in our possession several examples of this print and would be very glad to send you a copy if you so desire. The price is \$75. unframed.

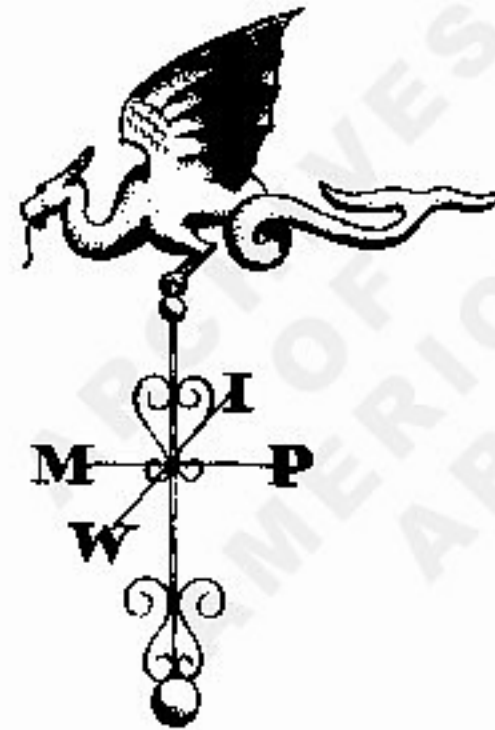
Sincerely yours,

EGH:ph

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SW1: 7-6000



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February 25, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
35 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Our 19th Century American Painting Exhibition which was shown at the Edward W. Root Art Center closed last Sunday. Your loan of PORTRAIT OF MAN AND WIFE, anonymous, was returned to you on Wednesday, February 24th by Railway Express, and we hope it will arrive safely.

We were very much gratified by the visitors enthusiastic response to the exhibition.

Thank you so very much again for your generous cooperation.

Sincerely,

Joseph S. Trovato
Assistant to the Director

JST:mcf

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March 10, 1960

Mr. John D. Frisoli
113 Monroe Street
Newark, New Jersey

Dear Mr. Frisoli:

Thank you for your letter.

Naturally I appreciate very much your enthusiasm for the work of Max Weber who is considered one of our great "old masters." Unfortunately he has no small paintings available but if you would be interested in a drawing in black and white perhaps we could find one in the price range you mentioned.

When you are next in New York why don't you drop in to see what we have in the gallery.

Sincerely yours,

EGH:pb

NATIONAL COUNCIL OF WOMEN OF THE UNITED STATES, INC.

Affiliated with the International Council of Women

345 EAST 46th STREET, NEW YORK 17, N. Y. • Phone OXford 7-1278

February 27, 1960

Executive Committee:

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President

Mrs. Sophia Yarnall Jacobs

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Mrs. Louis J. Robbins

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Mrs. Frank Beckwith

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Mrs. Jan Papanek

Trades and Professions:

Miss Margaret Bernard

United Nations:

Mrs. Louis J. Robbins

Mrs. Edith Halpert
The downtown gallery
32 East 51st street,
New York, N.Y.

Dear Mrs. Halpert:

This is to confirm the selection of your painting Hawaii by Tsang Yu-go to be included in the exhibition sponsored by the national council of women of the united states.

As indicated in my letter of February 23rd the exhibition will be held in New York's IBM galleries, 16 East 57th St. The dates are April 4 through April 23rd.

The paintings will be collected on March 29th and returned April 25th. They will be insured from the time they are picked up until they are returned to you. We will also need photographs for publicity purpose.

Credits will be given and attendants will be present to direct those interested.

We are grateful to you for your cooperation.

Sincerely,

Mary Gruskin

Mrs. Alan D. Gruskin
Art Chairman

ADG:mb

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March 11, 1960

Mr. William Lane
Standard Pyrexeloid
Leominster, Massachusetts

Dear Bill:

I hope you won't mind my making a pest of myself, but poor Martin Friedman seems to be in a dither because he cannot complete his exhibition plans until he has your consent to include a number of the paintings which he had selected. All the other exhibits are now listed and I hope therefore that you will agree to make the loans he requested and will advise him accordingly. I am sure that you will approve of the exhibition idea both from an aesthetic and from the psychological standpoint. I don't know whether he has advised you previously that ART IN AMERICA will make this exhibition a feature of the issue which will coordinate with the opening date and that subsequently a book will be published with THE SHELL as a kick-off.

Have you seen the latest issue of SATURDAY REVIEW with the lead article by our friend Katharine Kuh? If not, I think you will find it worth while obtaining. The date is March 12. As a matter of fact I think you should be coming to New York very soon to get hop to the change that I am sure you will like immensely as the new direction, or the revived direction, is right up your alley.

In any event it will be wonderful to see you, so I hope that you will make the trip very shortly.

My very best regards.

Sincerely yours,

EGH:pb

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KING-TV
Seattle 9, Wash.
March 7, 1960

Dear Miss Halpert:

I know this is very much a voice out of the blue, but I'm hopeful you will remember me as Romany Marie's nephew, and the occasion when we visited during one of my respites in New York from duty here in the Northwest for Time and Life.

One of my happiest reporting pleasures here was to note and to record, somewhat inadequately in Time's art section, the very impressive talents and accomplishments of painter Paul Harluchi. Intense modesty combined with the slow orderliness of a true development to keep this man from achieving notice until now, close to the midpoint of his life.

But such notice he has at last been earning. Already, he has had a one-man show of very considerable success in the Seattle Art Museum whence came the first recognitions for Tebey, Graves and Kenneth Callahan. Many of us here (including those who serve with me on the Municipal Art Commission) feel he is emphatically ready for a New York exposure, but we fear that--even with first-hand help--his own modest efforts in self-promotion may fall short of his merits as a painter. It is for this reason I've taken the liberty of suggesting that he at least seek a visit with you.

Your friendly consideration will be much appreciated.

Incidentally, my word from New York is that Marie is having a rough time these days. We in the family try to help as we can--materially and otherwise--but I think (in the event you haven't seen her lately--that just a call from you would be invaluable medicine.

All best from the West.

Bob Schulman
Robert Schulman

March 11, 1960

Mr. Walter P. Wimer, Assistant Treasurer
Chase Manhattan Bank
Rockefeller Plaza Branch
49th Street at Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Wimer:

A few days ago the enclosed memorandum from the bank, together with the attached note, were returned to me.

Because in this instance I am really quite annoyed with the client from whom we have tried to collect this balance for two years on a purchase he made in April of 1957, I am very eager to take some drastic steps. From what he told me originally he buys and sells television stations and gave every appearance of considerable wealth and I see no reason to be gentle with him any longer.

If you like I can give you a detailed record of his account. At the moment I can report that he purchased a painting for the sum of \$4500, almost three years ago on the date given above, and after an initial payment of \$1000, which bounced, a whole series of checks in three figures was returned for insufficient funds as well. Now that we have reached the final figure of \$250, I refuse to let the matter ride any longer.

Isn't there some banking regulation regarding unpaid notes? If so, would you be good enough to tell me what routine to follow? On the other hand, if we have to use some other means for collection, I should be grateful for your advice.

Sincerely yours,

RGH:pb
Enclosures

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Rome, March 14, '60

Mrs.
Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I have received the photographs of Ben Shahn's "Arch of Triumph", "Girl Jumping Rope", "East Twelfth Street" and the note for these three plus the two you sent me a month ago.

I am now waiting for "Four Piece Orchestra", "Death on the Beach", "Peter and the Wolf" -mentioned in your list among the items you would kindly send me - and the note of them, and then I shall take care to send you the sum for all.

Is it necessary I ask the permission to reproduce all these photographs, writing to the addresses you kindly enlisted me, or this has been already settled and I may reproduce in my book the photographs you are sending me?

With many thanks and best regards

yours sincerely

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Rome (Italy)

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February 27, 1960

Miss Helen Meninger, Director
GUMP'S GALLERY
250 Post Street
San Francisco 8, California

Dear Miss Meninger:

It was good to hear from you.

Since you have had occasion to meet the Shahn's, you know that their stop at San Francisco was the first lap of an around-the-world trip and that they will not return to the USA until late summer.

Meanwhile, our stock is extremely limited. Even the serigraphs have been reduced to a few editions of which prints are still available. I doubt whether we can assemble enough material for an exhibition in August, although that is our favorite period since we are closed during the summer months and can spare what we have available. Furthermore, although I had planned to suggest that you borrow examples from public and private collections on the West Coast, this too is not feasible because a major exhibition of Shahn's work is planned for the months of July, August and September in Amsterdam and The Hague and one other European museum.

If, on the other hand, you would like to have a small group of his drawings and prints and possibly a painting or two, we can probably supply a group of his work for the month of August, but I would prefer not to have it appear as a major exhibition.

Why don't you wait a while, as August is quite a long way off? Or possibly plan an exhibition of original drawings by a group of the artists in the gallery, a show which should be of major interest in your locale, and of real consequence in the way of outstanding examples.

I shall wait to hear from you. My very best regards.

Sincerely yours

BGPb

FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

March 10, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of March 8 concerning the estimated cost of re-silvering the frame on the Kuniyoshi painting "Circus Girl Resting" which was included in the AFA exhibition CROSS-CURRENTS.

Would you kindly ask your framer to go ahead with this work and bill us directly or if you prefer we will send you a check if you will let us know the exact amount.

Yours sincerely,

Virginia Chase
Assistant Registrar

VC:w

*mt
bill for
\$50*

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 8, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am in the throes of boxing a show of mine for the Santa Fe Museum, and as there is a little circuit to follow, I am at least to be known for better or worse in the State of New Mexico.

Your good opinion has done me good both spiritually and among the temperamentally uncertain. So, off I go.

And, would you take a moment and sit down and write me a letter concerning the final, I hope, Dove damage, so I can clear this up before too much time goes by.

Yours ever,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 26, 1960

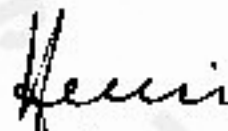
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In addition to the Weber La Parisienne, I find we will also need reproduction permission and an 8x10 glossy photograph of his Seeking Work for use in THE AMERICAN MUSE. Since the book is for educational purposes, we hope you will not expect reproduction fees.

Our printer's deadline is March 15th. Many thanks for your assistance.

Yours sincerely,



Henri Dorra
Assistant Director

HD/rb

P.S. We would also like to include your painting by Ben Shahn, World's Greatest Comics. May we have your permission and an 8x10 glossy photograph of this as well? Again, my thanks.

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176 Linden Avenue
Memphis 3, Tennessee
6 March 1960

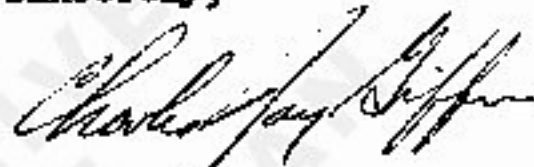
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs,

In the book of Ben Shahn by James Thrall Soby, published by Braziller in 1957, there are several drawings that I particularly enjoy. They are the TRICIPUT on page 121, the HEAD OF LINCOLN on page 98 and the BACH on page 95.

At the time the book was published these drawings were listed as being in your hands. If they are still available will you please quote me their respective prices.

Sincerely,



Charles Ray Griffin

March 2, 1969

Mrs. Ogden Phipps, Chairman
Exhibition of American Sculpture
Old Westbury Gardens, Inc.
Westbury, Long Island, New York

Dear Mrs. Phipps:

I was very glad to learn of your plans for an exhibition
at Old Westbury Gardens.

Indeed we shall be most happy to cooperate and you may
depend on obtaining for this exhibition the following:

William Zorach NEW HORIZON 1951 bronze 44" high \$10,000. *NFS - Jms.*

William Zorach PINA 1954 Labrador granite 40" h. \$15,000.

Vitony

Sincerely yours,

10,000

EGH:pb

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

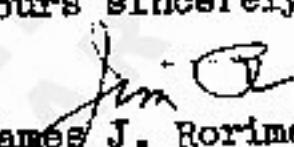
March 1, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is an interim report to explain the delay in arriving at a decision in regard to a loan exhibition of your collection, so generously suggested by you. Your letter arrived when I was in Florida and was held for my return on February 23rd. Upon discussing the matter with Miss Condit, head of our Junior Museum, it was decided to bring it up at a meeting on February 25th with representatives of the Board of Education. This meeting had to be cancelled at the last minute due to the illness of one of their key people. We are still waiting for them to propose another date. You will hear further from us as soon as we have been able to investigate the various aspects of the situation. Meanwhile our thanks for your thought of us.

Yours sincerely


James J. Rorimer
Director

March 5, 1960

Mr. Joseph Hirshhorn
Attention Mr. A. Lerner
24 East 67 Street
New York, N. Y.

Dear Joe:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blesh and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

TROPES DE TREMS is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

BBT:la

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. E. M. JETTE
BURGESS HOUSE
SEBEC, MAINE

March 8, 1960

Dear Mrs. Halpert;

Thank you for your letter of February eleventh.

We are sorry that you are unable to be on the council
of The Friends of Art at Colby, but we can well understand
it. There must be so many demands on your time.

You are very nice tho to offer us your personal
help, and I hope we may come to you at times to talk
over the problems that are sure to arise.

If and when you should come to Maine please let
me know. I would love to show you Colby and our art
building.

With all best wishes.

Sincerely,

Eddie Jette

March 1968

RONALD P. WOODCOCK
COLLECTION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mitchell Sipert	Winterline - 1946	Caslin	25 x 21 1/2	7500.00
Harold Pippin	West Chester, Pa. 1953	Oil		2000.00
Bernard Karfiel	Scrub Pine	Oil	36 x 28	1500.00
Wiles Spencer	Signal at Highland 1939	Oil	30 x 24	2500.00
Ben Shahn	Labyrinth Detail 1 1952	W.O.	31 x 22 1/2	1500.00
	Blind Botanist 1954	Tempera	31 x 32	1500.00
Jacob Lawrence	Concert 1958	30 x 2	30 x 22	Alan Gallery
Samuel Kriegerstein	Two Family House			2000.00
David Freedenthal	Flight on Reef Tops			1500.00



State of New Jersey
DEPARTMENT OF EDUCATION

March 3, 1960

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON, N. J.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The New Jersey State Museum at Trenton will present with the cooperation of its Arts Committee, an exhibition of Early American Arts and Crafts during the early spring and summer. WOOD CARVING and TIN and TOLE WARE will comprise the major portion of the exhibition; and articles made by New Jersey artisans, or with New Jersey significance, will be stressed.

The Arts Committee is anxious to procure a few important examples of wood and metal craftsmanship, regardless of locality, to fortify the materials we are anticipating to collect locally. Mrs. Hiram B. D. Blauvelt, a member of the Committee, called at The Downtown Gallery and discussed our needs with Mr. Alan. She recommended two items especially, which we would like to feature in the exhibition. They are:

1. PEACOCK - Early 19th century Tinsmith's Sign, found in Torrington, Connecticut. Zinc, cut out and hammered, c. 27" high.
2. HORSE'S HEAD - 19th century Hammered Tin Trade Sign, found on stable of Squire Elwood Hoot, West Point, Pa., Size 21" x 29" x 14".

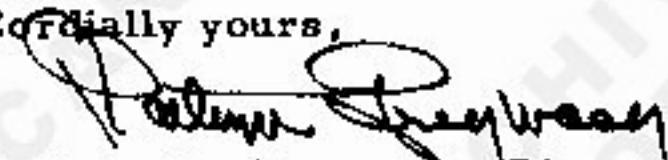
We are wondering also whether you have in your American Folk Art Collections at this time, carved wood figures or toys, and other examples of metal work from New Jersey or nearby states, which would be available to us on a loan basis, with option to purchase.

We wish to assure you all materials would be handled with care and insured if values are given. We could arrange to have our Miss Jamieson, Assistant Curator, transport them to Trenton by station wagon; she would telephone Mr. Alan in advance to arrange time and place for pick up.

We wish to thank Mr. Alan for courtesies extended to Mrs. Blauvelt. Your advice and cooperation will be greatly appreciated.

Note: Do you know where we might borrow examples of wood carvings by William Schimmel and William Rush?

Cordially yours,


Kathryn B. Greywacz, Director

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2260 East Ocean Boulevard
Long Beach 3, California
March 2, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

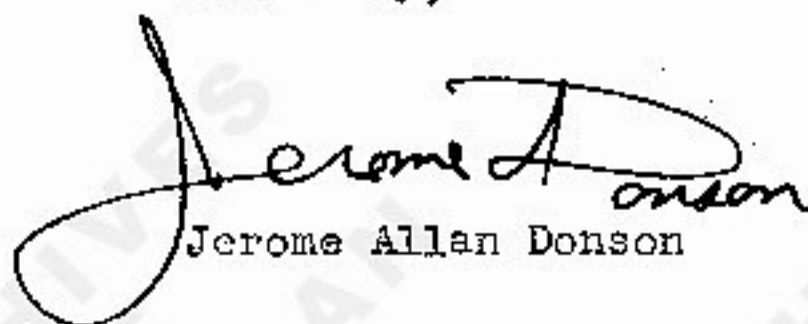
Thank you for your letter. I have looked forward to hearing from you. Unfortunately, I do not have a visit to New York planned in the very near future.

It would be best if we could meet at the Downtown Gallery. Although there are things we could discuss via correspondence, much would depend on an actual visit.

I could plan a special trip for this purpose March 19 or 26, April 10, 16 or 23, but not at my own expense. I hope to hear from you soon.

Best regards.

Sincerely,


Jerome Allan Donson

P.S. March 12 is also a possible date for departure.

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March 5, 1969

Mr. John Naxon, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Naxon:

In conjunction with the forthcoming book on Stuart Davis written by Rudy Blash and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

READY TO WEAR is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine reviews.

We will of course pay the transportation charges and the pro-rata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

BML:1

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March 5, 1960

Mr. Robert Beverly Hale, Curator
American Paintings and Sculpture
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, N. Y.

Dear Bob:

In conjunction with the forthcoming book on Stuart Davis written by Andy Blash and published by Grove Press, we are arranging an exhibition of the twelve paintings reproduced in color. The opening of the show coincides with the publication date - May 10th - and it will continue until June 4th.

SEME is among the paintings reproduced in color. I am writing to ascertain whether you would lend this painting to us for that period, preferably to arrive here before the 3rd of May to make the deadline for the Magazine review.

We will of course pay the transportation charges and the pre-ata insurance premium from door to door. I sincerely hope that you will cooperate with us.

Sincerely yours

ROM:1

MB
N note

Cranbrook Academy of Art
Bloomfield Hill, Michigan
February 29, 1960

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert,

I am writing to you in regard to the possibility of showing my work in the Downtown Gallery.

I am a graduate of The City College of New York (BA, 1956) and Columbia University (MFA, 1959). At present I am continuing my study in oil painting at Cranbrook Academy of Art.

May I send slides of my work to you to be considered for a show, or what other procedure might I follow in order for you to be able to approve my work?

I am looking forward to hearing from you at your earliest convenience.

Sincerely yours,
Charles Meyers
Charles Meyers

February 27, 1968

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Philadelphia 1, Pennsylvania

Dear Henri:

Excuse it, please.

Because our invoices carry the clause as follows, "All Copyright and Reproduction Rights on Above Reserved by Artist or Gallery," I am in the habit of demanding all I can for the artists and do so directly. I did not realize that the sale of Pertaining to Yachts and Yachting to Margaretta Hinchman preceded establishment of The Downtown Gallery and that we had nothing to do with the sale.

Thus you are very generous in arranging for payment to the artist. Both Shaefer and I are grateful to you.

I am glad that the question of reproduction rights is being reviewed by you. Although, like the Philadelphia Museum, the Metropolitan and some of the other institutions, the artists have been protected, it is not true in many other instances, particularly the smaller museums which are eager to get the publicity.

There have also been instances where commercial houses, advertising concerns, and others have sidestepped the issue very coyly by obtaining from institutions free reproduction rights on old masters or on modern works of art produced abroad. These institutions, of course, serve as competition to the American artist. Would it not be possible for the museums to make a charge for any reproduction whatsoever and for the museum to retain the sum involved, preferably for its publication fund for catalogues and/or postcards of contemporary works?

Since our artists are pretty well protected in relation to reproductions and certainly are not dependant on such income, I am sure you will understand that it isn't greed on my part which prompts me to write to you about this matter and I hope that you will not consider me a meddler under the circumstances. In any event, you have our appreciation in regard to the Shaefer reproduction. My best regards.

RM:ph

March 8, 1960

Miss Virginia Chase
Exhibition Department
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Chase:

I am sorry to be so late but I have just obtained from the framer the figure for refinishing the frame on the Kuniyoshi painting CIRCUS GIRL RESTING. He cannot touch up the nicks but has to resilver the entire frame.

His estimate is about \$50. If this is satisfactory with you and the insurance company, we shall have it attended to immediately.

Many thanks.

Sincerely yours,

EGH:ph

REQUEST FOR LOAN
FROM

Mrs. Edith Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

date 3/7/60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Exhibition or purpose for which requested THE PRECISIONISTSShipments requested to arrive no later than Nov. 1, 1960 To be returned mid-October, 1961Shipping agency Sehman Traffic Agency Return address ?To be insured by Walker Art Center Yes Lender Insurance start on date of pick-upReproduction rights granted for catalog, publicity, etc Are photographs available Please send and bill Walker Art CenterCredit line for exhibition, catalog, photographs, etc ?

ARTIST	TITLE AND DATE	MEDIUM include support	DIMENSIONS height first	INSURANCE VALUE
Charles Demuth	NOBMAN M. EGIAP, 1921, or 1922	? Oil on Canvas	24 x 20"	? \$8000.
Charles Demuth	RED POPPIES, 1919	watercolor on paper	14 x 20"	? \$7500.
Louis Guglielmi	A MUTED STREET, 1942	? Oil on Canvas	24 x 20"	? \$1000.
Niles Spencer	NEW YORK, 1922	? Oil on Canvas Board	? 17½ x 13½	? \$1200.
LENDER'S COPY - PLEASE RETAIN				

SIGNED TITLE

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March 8, 1968

Mr. Bert Carpenter
3098 Wailani Road
Honolulu 13, Hawaii

Dear Mr. Carpenter:

Although the Hawaiian exhibition closed about two weeks ago, we thought it advisable to retain the pictures here so that a good many additional out-of-town museum directors and collectors will have had an opportunity to see them. As a matter of fact your painting is now included in our general group exhibition.

Will you please advise me whether you want this returned to Honolulu or whether you would prefer to have it sent to your New York dealer? Won't you please let me know.

In closing, may I thank you for your cooperation in lending us the painting for the exhibition which proved to be a tremendous success.

My best regards to you and Mrs. Carpenter.

Sincerely yours,

EGH:pb

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from

THE
DETROIT
INSTITUTE
of
ARTS

DETROIT 2,
MICHIGAN

Non-Profit Org.
U. S. Postage
PAID
Permit No. 2557
Detroit, Mich.

MRS. EDITH GREGOR HALPERT
DIRECTOR, DOWNTOWN GALLERY
32 E. 51ST ST.
NEW YORK, N. Y.